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35 WYMOUTH ST.,  
LONDON, W., September 16, 1908.

The oldest of the provincial musical festivals is that of the Three Choirs of Worcester, Hereford and Gloucester, which is known to date back to 1724. Indeed some authorities place the date as early as 1537, when this festival was inaugurated. This festival is held in yearly rotation in each of the three cathedral cities, this year bringing the turn for Worcester to celebrate, and in accordance with the long established custom the opening service was held in the nave of the Cathedral on Sunday afternoon, at which the festival chorus and orchestra assisted. This service was attended by the Mayor and Corporation of Worcester in state, some 3,000 persons being present, as the Cathedral was thrown open to the general public on that occasion. As the clergy and corporation took their places the orchestra played an arrangement of Bach's organ toccata in F, and the Psalms were sung to a double chant in E flat by Dr. Sinclair, organist of Hereford Cathedral, the "Magnificat" and "Nunc Dimittis" being sung to the settings of Tertius Noble, organist of York Minster; while the second anthem was the one composed by C. Lee Williams, formerly organist of Gloucester Cathedral. As a tribute to the memory of the late Dean of Worcester, Sullivan's "In Memoriam" overture was played by the orchestra, and the concluding organ voluntary was a "Festival Monologue," composed expressly for the occasion by the blind musician, Mr. Wolstenholme, by whom it was played.

To secure the success of the week's festival, many of the leading gentry acted as stewards, while twenty-five influential ladies also assisted. The performance extended over four days, during which time many of the old favorites were heard. It was a matter of regret that owing to ill health, the Bishop of Worcester was unable to be present. In his letter to the festival committee the bishop of the diocese took occasion to say that he objects to some of the features of the festival as at present conducted.

"It is true," he says, "that I dislike the erection of a platform which occupies the nave for several weeks. I also deprecate the expenditure of so large a portion of the proceeds on the performance itself; I feel that, while we may in some measure justify the sale of seats on an occasion which is not one of the daily cathedral services, and when the proceeds are distinctly for charity, the plea is greatly weakened when a large proportion of the money is spent on the expenses of the performers." One of the largest audiences of the week assembled to hear "The Dream of Gerontius," a change being made in the soloists at the last moment, when Alice Lakin was substituted for Tilly Koenen. A violin solo in a cathedral is not usual, but Mischa Elman played a Beethoven number that was splendidly rendered and thoroughly appreciated.

The incidental music for Mr. Tree's production of "Faust" is by Coleridge-Taylor, and is said to be the most successful of this composer's music.

The Church of All Hallows', Barking, is the one which the immortal Pepys mentions in his diary as the place from which he witnessed the great London fire. Just now the organ in this church is being rebuilt and will be completed by next Easter. This instrument was erected in 1675 by Thomas and Renatus Harris. Its case, which contains some beautiful carvings by Grinling Gibbons, is to remain and as many as possible of the old features of interest are also being preserved. In 1720, and again a century later, the organ was improved, and about fifty

years ago was enlarged. The first organ of this historic church was built by Anthony Duddington in 1519, but all traces of it have disappeared, although the original indenture is still preserved.

The South London Orchestral Society, of which Henry J. Wood is president, begin their season's rehearsals the last of the month. This society is in a flourishing condition, with a good balance in the bank from last season, so they begin their new year under the most favorable circumstances. Charles Froom is the honorary secretary and treasurer.

At one of the music halls, tableaux are being given of scenes from Wagner's operas, the orchestra playing appropriate music.

Frank C. Collier, of Los Angeles, who has been in London for the past eight months, is leaving this week for a tour on the continent, and will sail for Boston from Naples on one of the Mediterranean steamships late in October. After a visit in Boston and New York, Mr. and Mrs. Collier will proceed to their home in Southern California, where Mr. Collier will resume his profession, that of lawyer. During his residence abroad he has studied singing with Victor Beigel, and recently has coached with Watkin Mills in oratorio. Mr. Collier has a position in one of the leading churches in his home city, where he is the baritone soloist and will also appear in concerts if the exigencies of a large and flourishing practice will allow him to do so. Mr. Collier has a baritone voice of fine quality and makes rather a specialty of sacred music.

Another young Californian, Lawrence Strauss, who comes from the northern part of the State (that is, from San Francisco), has been in Europe for the past two



CHOIR OF WORCESTER CATHEDRAL, WHERE FESTIVAL WAS HELD.

years studying, but leaves for his home early in November. He has two church positions awaiting his arrival and will also devote some of his time to teaching. He is a tenor and spent a year in Paris, where he studied with Jules Algier, and worked up a large repertory of French and Italian songs. He also sang in several French salons, the most important one being that of Mlle. Chaigneau and was heard at a large number of teas and "at homes." From Paris he went to Berlin and coached with Fritz Lindermann, who is Lilli Lehmann's accompanist. Mr. Strauss here added a large number of songs by Schumann, Brahms, Richard Strauss, etc., to his repertory and has received many compliments for his singing of Schumann's "Dichterliebe" and the Brahms songs, whenever he has sung them. Just now Mr. Strauss is coaching with Watkin Mills on the standard oratorios, but later will study general sacred music and English ballads with him.

A. T. KING.

#### Musical Australia.

NEW YORK, September 22, 1908.

To The Musical Courier:

It is astonishing how little people know about Australia, although it is possible that the visit of the American fleet will do something toward arousing interest in that great country teeming with possibilities. I must admit that on our first visit surprises awaited us at every turn. We expected to see a magnificent harbor, for the harbor of Sydney is world renowned, but so up to date a city, with its half million or more inhabitants, was scarcely what we thought to find.

Globe trotters soon adjust themselves to changed conditions, and it was not long before we felt as much at home in Sydney as in New York, and quite accustomed to midsummer weather at Christmas time. We plunged

into work at once, and this, of course, brought us closely in touch with a people whose characteristics, from an artistic standpoint, we were most interested to study.

Australia is a young country, and younger, naturally, in the art world than in the business world, but financial prosperity—which has come as the result of courageous pioneer effort—has now made it possible to turn attention to artistic development.

We have been asked dozens of times since our return from Australia a short time ago: "Are Australians musical?" "Did your pupils show talent?" We can but reply that Australians, generally speaking, show as great, if not greater, love for and interest in music than any people we have ever come across. I have lived in England, Germany, France, Switzerland and America, and never before have met students so eager to learn, so anxious to avail themselves of every opportunity which presents itself. Talent there most certainly is, and we found that Australian pupils have a wonderful capacity for work, although we were told the contrary was the case, as the climate is considered a little enervating.

There is an intense desire to keep pace with the rest of the world. "We are so far away," was the frequent cry, "do tell us about all the artists, so few visit us, and they come so rarely."

No world renowned woman pianist, I was told, had ever played in Australia. Consequently, when Carreño visited Australia the next season all our pupils rushed to hear her and listened to her with feverish intensity. They were completely captivated by her. A few days ago I received letters from Sydney describing, in glowing terms, the playing of Mark Hambourg, and ending with the expression: "We cannot be grateful enough to artists of such stamp who come so far to play for us." Australians have a very high estimate of the ability of Americans, and are most interested to know all that is going on in America, but the daily papers, as a rule, do not have a great deal of American news.

THE MUSICAL COURIER is read with great interest in Australia and does much toward bringing Americans in touch with their British cousins of the Southern Hemisphere. Australia has, I am sure, a great musical future before it, and we should watch its artistic growth with interest.

FLORENCE VIRGIL.

#### "The Merry Widow" to Tour.

Following his custom with several other Broadway successes, Henry W. Savage has decided to send "The Merry Widow" on tour before it has exhausted its New York popularity. Accordingly he announces the last four weeks at the New Amsterdam of this world famed Viennese operetta. Next week the famous piece will pass its 400th consecutive performance, a record that establishes it among the great successes in the history of the American stage. After October 17 New York will hear no more the "Vilja" song, nor have a chance to encore "The Merry Widow Waltz."

Theatrical prophets had predicted 600 New York performances for Lehar's tuneful music and it is conceded that the opera might continue here until that high mark is reached, but Mr. Savage prefers to take off "The Merry Widow" while it is still in public favor and present it fresh and sparkling in the principal Eastern cities that would otherwise not have an opportunity to hear the opera until next year. The Eastern company will probably remain in Boston all winter and the Chicago company is now touring the South on its way to the Pacific Coast.

#### Marcella Craft in London.

The following criticisms appeared after Marcella Craft's London debut, January, 1907:

Agatha, the dreamy trusting maiden, found in Marcella Craft a representative who had the sympathetic appearance of youth and a warm ringing voice at her service. She sang with natural expression and had some brilliant moments, especially in the presentation of that gem of the opera, the air, "Softly, Softly."—London Tribune.

Marcella Craft was an excellent Agatha and sang the beautiful prayer in the second act with great expression.—The Standard.

Marcella Craft, who has a pretty, sensitive voice, sang the part of Agatha with much charm.—The Daily News.

Marcella Craft was a remarkably girlish Agatha and her voice is fresh and of sweet quality. Her singing of "Leise, leise" was quite artistic.—London Times.

The Berlin Opera opened its season a fortnight ago with "Tristan and Isolde," under Leo Blech's direction.

**DORA BECKER, GIFTED AMERICAN VIOLINIST.**

As loyal Americans must take a real pride in the national singers who have become famous, so they must be equally proud of the artists of American birth who have won glory as pianists and violinists. The name of Dora Becker is enrolled with the members of her sex who have distinguished themselves as concert violinists. Miss Becker, introduced as a prodigy when she was only seven, has refuted the theory that the "wonderkind" amounts to nothing as man or woman. There are exceptions to all rules, and Miss Becker is most assuredly one of them, for with the astonishing gifts revealed in childhood, she combined physical and mental qualities that were rare. In her case, heredity counted for much, for she inherited from her ancestors a flaming musical temperament and bodily robustness, that permitted an early and thorough development of her talents. At the age of seven she then wee Dora Becker made her debut as a violinist in her native city, Galveston, Tex. This gifted and charming artist delights to refer to herself as a Texan, for so many fine musical talents have had the good fortune to be born in the "Lone Star" State, a State that in territory amounts to an empire in itself. Although permitted to play as a child, that precocious talent was carefully trained by a number of excellent masters. Special credit is due to one of her American teachers, Richard Arnold, now concertmeister of the New York Philharmonic Society.

When the late Eduard Remenyi heard Dora Becker play he pronounced her "the most wonderful violinist America had produced."

Before Dora Becker was fourteen years old she had played in hundreds of concerts, having toured with artists like Emma Thursby, Olive Fremstad, Zelle de Lussan, Moritz Rosenthal, Leopold Godowsky, Charles Santley, Edward Lloyd, Emil Fischer and William H. Sherwood. In her own country she had achieved a remarkable success, and this encouraged her to go abroad, where for three years she studied in Berlin with the late Joseph Joachim, who was, from the first, impressed by her uncommon gifts. Through the influence of her master, Miss Becker made her debut in Berlin with the Berlin Philharmonic Society, playing the "Scotch Fantaisie," by Bruch, a work she subsequently introduced in this country under the baton of the late Anton Seidl. Miss Becker was still in her "teens" when she returned to her native land after her European triumphs, and her engagements in those times included appearances with orchestras conducted by Seidl, Thomas and Van der Stucken. The critics commended her playing in unqualified words, referring, above all, to the noble symmetry of her art. She revealed herself a player distinguished for pure tone, great technical skill and poetic interpretation.

Suffering from nervous prostration, caused by a shock, Miss Becker retired from public life for a few years, but she is today the embodiment of the Woman Beautiful. She has been restored to perfect health, and her mentality has reached a much higher plane through a course of philosophical and occult studies. The past summer in England was a season of great events in the life of Dora Becker. Her recitals at Bechstein and Aeolian Halls, in London, June 16 and 25, were attended by large audiences, enthusiastic from first to last over the playing of the talented American. Speaking with a representative of THE MUSICAL COURIER about her London season, Miss Becker said:

"I have come back after four glorious months in England. My two concerts, you know, were successes, as you received cablegrams from your representative in London, and later reproduced some of the press notices. I

must tell you that London audiences are most appreciative, if they like you, and certainly from the tributes showered upon me I am justified in stating that my art pleased them. Besides the two recitals, I played for several clubs, among them the historic Salon Club. One of the events of the season that particularly delighted me was my duties as one of the adjudicators at the examinations at the Guildhall School of Music. I was invited to become an adjudicator after my first concert. As you may know, no English artists can serve on the jury, only foreigners; so I, as an American, was assigned to pass judgment with musicians from the Continent. My work was devoted to the violin and accompanying classes.

"During the season in London I went to many concerts. I could not count them, but some days I know we attended five. I had the good fortune to live in the house of a friend who was also a critic, a woman of real ability, and thus I had a most sympathetic as well as able companion in hearing the best music that is offered in the British metropolis in the height of the season. I just lived in a musical atmosphere from morning until late at night, for if I was not going to a concert I was practicing some new works, which I am to play in America this season. I have come back a devoted admirer of Max Reger. I have learned two of his sonatas, written for violin alone. These are in the style of Bach, but technically they are equal to the caprices of Paganini. The Glazounow concerto is another work that I learned during the summer. At my first recital in Mendelssohn Hall, Wednesday evening, October 21, I shall play the Reger 'Chaconne,' and my program will include other novelties."

Miss Becker stated that her managers, Haensel & Jones, have booked her for a Southern tour, and concerts in Canada, New Jersey and New York. Negotiations are pending with clubs and societies in the Middle West.

As no violinist, foreign or native, ever escapes without being questioned about his or her instruments, Miss Becker seemed rather pleased when the representative of THE MUSICAL COURIER asked her about her violins.

"Really," she said, "I play only one violin, the beautiful Amati that I was able to purchase, when I was only fourteen years old, with the money raised by giving several concerts in which Emma Thursby's influence proved of great advantage to me. I regard this instrument as a part of me. It is a part of me, and I could not think of laying it aside and playing on any other. I have often wondered if violinists surrender their violins used by them for years, without emotion, as seems apparent after reading the interviews about them in the newspapers. I dearly love my Amati, and would sorely grieve to part with it."

Some of Miss Becker's European and American press notices are herewith reproduced:

The young violinist, whose recital attracted a large audience to the Aeolian Hall last night, has a good tone and sound technique. She played Max Bruch's G minor Concerto and Bach's "Chaconne," as well as some very well known shorter compositions with a remarkably decisive attack, an evident feeling for rhythm and really musical phrasing.—London Times.

A recital given last night at the Aeolian Hall served to introduce Dora Becker, an American violinist who enjoys considerable reputation in her own country, where, it is understood, she first appeared in public at the tender age of seven. In later years Miss Becker enjoyed the inestimable privilege of studying with Dr. Joachim, who manifested a warm interest in her career, and himself arranged for her debut in Berlin, under the auspices of the Philharmonic Orchestra. It is natural, therefore, to find in her playing something of the "classic" manner. In Max Bruch's Concerto she displayed refinement and restraint, allied with a good tone and technique, which are excellent qualities; and she also turned her skill and musicianship to good account in Bach's "Chaconne."—London Telegraph.

There is much that is praiseworthy in the playing of Dora Becker, who gave a violin recital at the Aeolian Hall last night. Her production of sound is full and round and resonant, combined with which is a fluent technique and an excellent command over her

instrument. Miss Becker will doubtless achieve conspicuous success.—London Standard.

Dora Becker, a young American violinist who appeared at the Aeolian Hall on Tuesday night, studied under Joachim for some years, and the fruit of his teaching is found in the thought and sincerity of her style. Max Bruch's Concerto in G minor and Bach's "Chaconne" served to display her possession of much fluency, a full resonant tone, and a strong feeling for rhythm.—London Sunday Times.

Miss Becker showed an improved style in Bach's Adagio and Fugue in G minor; her playing had many admirable points. Her tone is full and clear. The audience was both large and enthusiastic.—London Morning Post.

Yesterday evening we had the opportunity of hearing a very talented young American violinist, Dora Becker, who made her first appearance in London. Having studied with the late Dr. Joachim, she showed herself worthy of her master by her treatment of Bach's "Chaconne," in which she displayed a very pure intonation, a resonant tone and excellent style. In Max Bruch's Concerto in G minor, her attack was firm, especially in the last movement, and her phrasing was admirable. Later on she played smaller pieces by Gade, Simon, Rics and Hubay, wherein she manifested a wonderfully fluent technique.—Londoner Zeitung Hermann.

Dora Becker, an American violinist, was heard at Aeolian Hall on the 16th inst., when she succeeded in creating a very favorable impression by her classically expressive interpretation of Bach's "Chaconne," Max Bruch's G minor Concerto and other selections. Miss Becker is an executant of considerable ability, with a good technique and a full rich sonorous tone that is kept in restraint by sound taste and well-tempered judgment.—Dulwich Post.

Dora Becker, an American violinist who has achieved a considerable reputation in her own country, where she appeared in public at the age of seven, exhibited a sound technical equipment at her recital at the Aeolian Hall. She studied with Dr. Joachim, who exhibited much interest in her career and himself arranged for her debut at one of the Philharmonic Orchestra's concerts in Berlin. Miss Becker gave a firm and resolute performance of Bach's formidable "Chaconne," and her playing in the various movements in Bruch's Concerto in G was artistic and praiseworthy.—London Lady's Pictorial.

At the last Philharmonic concert the soloist was Dora Valeska Becker, a pupil of Professor Joachim, who made her Berlin debut on this occasion. She played the immensely difficult "Scotch Fantaisie," by Bruch, and did full justice to the work. Her marvelous technical ability, which was especially noticeable in the Scherzo and in the Finale, showed a high state of development. A wonderfully beautiful as well as powerful tone gave much pleasure, especially so in the slower parts. In the first adagio she made a very favorable impression and a still greater one in the second Andante in A flat, and in this case by her exquisitely beautiful playing of the figuration of the solo instrument opposite the theme, which was taken up by the orchestra. It is a genuine pleasure to hear such a promising young debutante who has so brilliant a future before her.—Berlin Lokal Anzeiger.

The young artist, who played the Bruch "Scotch Fantaisie," has a really beautiful, liquid tone. She was fortunate in choosing a work which gave her so many opportunities to display her musical temperament and insight, as well as her extraordinary technique, which was especially noticeable in the double stopping.—Berlin Neueste Nachrichten.

Noteworthy in her playing is a certain energy with which she executes her work. Her tone is broad and her technique remarkable.—New York Staats Zeitung.

Miss Becker played Bruch's "Scotch Fantaisie" and "Airs Hongrois," by Ernst, accompanied by the orchestra, and Bach's "Ciaccona," for violin alone, in thoroughly artistic style. Her tone is especially good, full, sweet and sympathetic; her touch is finished. Miss Becker plays with refinement, taste and intelligent appreciation. Her intonation and double stopping were worthy of all praise, and her reception by the large audience was most cordial.—New York World.

Dora Becker, the charming young violinist, played with remarkable technical skill, and the pure, rich tone she elicits from her

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violin makes it a pleasure to listen to her performance.—New York Evening Post.

Dora Becker, favorably known to New York audiences, gave a recital last evening at Mendelssohn Hall before a large and friendly audience. In Wieniawski's Second Concerto she showed herself to be a capable artist and the master of her instrument. For her final selections Miss Becker played three dances by Grieg, Sarasate and Brahms-Joachim, in a manner that won hearty applause from her hearers.—New York Globe.

Miss Becker, who is one of Joachim's best known pupils, and who has played successfully both in Europe and in this country, sustained her reputation. She first played Saint-Saens' "Rondo Capriccioso," and her marvelous dexterity and clearness and purity of tone aroused the audience to enthusiasm. As an encore she gave Schumann's "Abendlied." Miss Becker's other selections included Simon's "Berceuse" and Hubay's "Zephyr."—Brooklyn Eagle.

Miss Becker's violin solo, the "Faust Fantasie," was played with admirable delicacy and feeling. She handles her instrument with a skill and grace that stamps her as a violinist to be counted among the best soloists in this or any other country. She plays with fire and enthusiasm. Her double stops, thrills and staccato passages were appreciated by the audience.—Buffalo Enquirer.

Dora Becker was a revelation. She throws her whole soul into her playing.—Rochester Herald.

Miss Becker won favor from the first note. Her power is marvelous.—Toronto Mail and Empire.

Miss Becker is an artist on her instrument. Her technic is excellent. She plays with much power and finish. A Cavatine, by Bohm, was filled with human expression, and Wieniawski's "Mazurka," that weird, creepy, gypsy composition with a landslide ending—that number ruined many pairs of gloves in the audience.—Galveston Daily News.

The violin solo of the evening was Saint-Saens' "Rondo Capriccioso," given with absolute virtuosity by Dora Becker, who has the fire of an artist and the bow-hand and fingers of a master. Her answer to the encore so loudly awarded was the charming duet by Leonard.—Detroit Free Press.

Dora Becker plays her instrument with the hand of a master and the mind of a poet. Her playing was the feature of the evening.—Toledo Blade.

The tone she produced was splendidly broad, rich, sympathetic and invariably true, and had that enveloping quality so seldom distinguishing the musical utterances of a violinist.—Newark Evening News.

#### A Bull on Us.

CLEVELAND, Ohio, September 20, 1908.

To The Musical Courier:

Having been born and brought up in Buenos Aires I am interested to know where you got your information about bull fights in that city. No bull fight has taken place there for over thirty years.

Your appreciative reader,

LAURA D. TAPPEN.

1819 East Eighty-second Street. "The Kennebec."

#### BUFFALO.

BUFFALO, N. Y., September 25, 1908.

Music teachers and pupils are trooping homeward. Some studios have been reopened and are being put to rights. Owing to a number removals other study rooms resemble "chaos."

Harry J. Fellows has removed to 667 Main street, a central location. He has not yet resumed his regular work. The charm of his new Lakewood cottage and the boating and fishing on Lake Chautauqua entice him to prolong "vacation days."

Amy Graham has returned from a course of study with Emil Jacques Dalcroze in Geneva, Switzerland. Miss Graham is the first American to be enrolled in his classes. She will now introduce the method of rhythm and ear training in St. Margaret's School, of this city, the first American school which will have the distinction of learning the advantages of ear training over mere eye training.

Louis Bangert and Mrs. Bangert have reopened their pretty studio in Highland avenue. Mr. Bangert sang for the benefit of the West Side Y. M. C. A. last week. His services, on account of his beautiful voice, are often in demand.

Mary Virginia Knoche, a talented musician, has been recalled from Mount Vernon, N. Y., to accept the offer from the new Lutheran Church of this city. She is now filling the position of organist most acceptably.

James V. Lewis, another fine musician, is quite enthusiastic in his praise of the nine bands heard daily at the recent Toronto Fair. He says Winnipeg has a remarkable band which delighted every one.

Charles Armand Cornelle has returned from his vacation and resumed his piano instruction of many earnest pupils.

W. S. Jarrett has returned from Block Island and since removed to a studio on Bryant street, near Elmwood avenue. Mr. Jarrett meets with great success as a teacher of the piano. His choir at Westminster Church can be relied upon for good work.

Evelyn Choate has removed to the Horton studios to engage in teaching after her usual summer of study in Europe. Mrs. Choate's broad culture and refinement endear her to all who come within range of her influence.

William J. Gomph not only has classes in Buffalo, but teaches the piano in Lockport also. Mr. Gomph purposes some ambitious work for the chorus choir of Lafayette Presbyterian Church, of which he is organist. His intention is to present selections from oratorios every Sunday.

Mendelssohn's "Hymn of Praise," "The Prodigal Son," and "The Messiah" being the numbers for the first three months of the season.

Mrs. J. S. Marvin is busier than ever with her piano pupils.

The bright, tuneful opera of "The Red Mill," under the management of Montgomery & Stone, has been attracting large audiences to the Star Theater. Every one was charmed with the manner of its presentation. This week the Rochesterians are hearing it.

Ethelbert Newton, a prominent musician of Rochester, told the writer that an industrial exposition will be held in his city about the middle of October. A series of concerts will be given by Arthur Pryor and his band. Margaret Keyes, a Rochester girl, who made such a hit here at the Caruso concert, will be the soloist. Later in the winter Heinrich Jacobsen, with his Tuesday Choral Society, assisted by Dossbach's Orchestra, will give a three day festival of music.

Margaret Keyes will sing here this season; also Madame Mariska-Aldrich, who was such a social favorite during her three years' residence in Buffalo. Dr. Wüllner has been engaged as one of the soloists for a Sängerbund concert.

VIRGINIA KEENE.

#### Huss Musicale at Lake George.

Mr. and Mrs. Henry Holden Huss gave a musicale two weeks ago at Lake George, where the summer home is located. The following review of the event is from the Lake George Mirror:

An unusually charming and artistic morning musicale was given by that very gifted and distinguished artist pair, Mr. and Mrs. Henry Holden Huss, at their lovely studio near their pretty cottage on the mountain side at Hill View-on-Lake George, on Friday, September 11.

They were ably assisted by Mr. Huss' sister, Babetta Huss, whose rich and highly sympathetic alto has often delighted Lake George audiences; Eva May Campbell, an artist pupil of Mrs. Huss, whose fresh, lovely voice and very musical style reflect the utmost credit on her accomplished teacher, and Rosamond Niles, daughter of Commander Niles, of the Navy, a very talented and brilliant piano pupil of Mr. Huss.

It is a delight to hear an artist who has such an exquisite finish of style as Mrs. Huss; the writer does not remember ever hearing a more reposeful and noble interpretation than she gave of Schubert's difficult "Du bist die Ruh." The audience were especially enthusiastic also over her singing of Mr. Huss' new and delicious setting of Burns' "While Larks with Little Wings." Babetta Huss was particularly successful in her dramatic and colorful singing of Jensen's "Klinge, klinge mein Pandero." The joyousness of Jensen's "Spring Night" was delightfully given by Miss Campbell, and Miss Niles' Chopin pieces were not only played with grace, but also with real musical feeling.

Mr. Huss showed the rare versatility of a great artist in the wonderful delicacy of his interpretation of Chopin's "Berceuse" and the thunderous brilliancy and verve of his "Concert Polonaise." A very appreciative and cultured audience were roused to great enthusiasm by the interesting program.

Willy Benda, the director of the Bielefeld Conservatory, reports a very successful year, ending with the summer term in August.

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## LOS ANGELES.

LOS ANGELES, Cal., September 17, 1908.

No musical season in Los Angeles has ever promised more attractive events than the present one. Amid ever blooming gardens laden with the fragrance of the sweetest perfumes, a glorious climate, valleys of the most delicious fruits, scenes that enchant the eye, and the grand old Pacific lulling in peaceful cadences to rest the weary mind—is it to be questioned, then, why this country becomes the home of so many who have reached the pinnacle of artistic achievements? Nowhere under the floating "Stars and Stripes" is there such a wealth of endearing charms to set aflame the life spent in weary hours of toil, competition, contemplation of honors to be won, fame to be created, and then to enjoy renown, reputation and wealth. Nowhere in this world is the spot enriched so abundantly as to set the mind scurrying and scintillating with joyous, happy cheer and forgetfulness as our own dear California.

The church choirs here have remained the same throughout the summer, concert halls have been open, the beaches reinforced with many excellent musical organizations, and few of our local artists were absent.

Charles Bowes, the genial, wholesouled bass, has gone to Europe for a year's recreation. Genevra Johnstone-Bishop is on a visit to Ohio and other Eastern points.

Roland Paul will be missed. Savage has engaged him for the ensuing year.

Caroline von Benson is also appearing with the Savage Opera Company.

A German Sängerkreis occupies its usual place for a season during September 19 to 21, J. A. Jahn conducting the works to be given.

From Albuquerque, N. M., is received a lengthy notice of a musical festival. Claude Albright, of Paris, is selected as an artist. J. F. Dupuy, a local tenor who has many friends; Leroy Jepson, also a well known tenor, and J. J. McClellan, of Salt Lake City, organist, have also been engaged. The chorus will number about a hundred voices and an orchestra will support the entire production.

A new grand opera has been written by Enrico Giuseppe Botto, maestro of the Royal Academy of Rome, "living here in the seclusion," as reported to the writer. The title is "Napoleon the Great." The maestro hopes to go East

during the winter and interest some philanthropic impresario in producing the same.

Clara Henly Bussing, the excellent soprano and musician, has lately located here, as has also Anna Elain Fisher, of Philadelphia.

Many energetic workers are engaged securing ways and means to continue the work introduced by Leandro Campanari toward the organizing of a large mixed chorus, which, by the by, is greatly needed in this city. If some arrangement of combining the present various choral bodies could be effected, the result could not be otherwise than advantageous, since so much excellent choral material is at hand.

Rudolph Friml, the Bohemian pianist and composer, was heard in a recital at the Ebell club house on the evening of September 16. Through the courtesy of the George J. Birkel Company the concert was arranged, and a large audience attended in response to the invitation to hear the young artist. Dorothy Clement Chevre, contralto, assisted. Mrs. Harry Clifford-Lott accompanied.

Bruce Gordon Kingsley, for some time past the organist at the Temple Auditorium, has resigned that position just as his significance was becoming recognized along the entire Pacific Coast. What position will be assumed by him is not made known.

Archibald Sessions has returned after an extended tour abroad, having visited Paris, London, etc., giving some recitals and procuring new compositions for the many friends who attend the Pro-Cathedral to hear this talented organist perform.

Theodosia Harris, a mezzo-soprano, recently added to the Los Angeles list of vocalists, is winning many friends by her brilliant musicianship and artistic method as a singer.

The writer will be found in his studios at 517 South Broadway, and he will be happy to meet any person desiring to come in touch with our Western musical interests, and those of THE MUSICAL COURIER.

EUGENE E. DAVIS.

The Stern Conservatory (Berlin) began its fall term on September 1. During the season just past the institution had 1,177 pupils. The teachers number 116.

## Albert J. Weber Sails.

After an extended Central European tour, Alfred J. Weber and Mrs. Weber sailed for New York on the Kronprinz from Southampton, September 23. Mr. Weber is well known to the leading musical celebrities of two hemispheres, having followed music, for the love of the art, from boyhood days. He has been in the leading musical centers this year and heard some of the Prinz Regent Theater performances at Munich, which suffered, as he states (thus agreeing with THE MUSICAL COURIER's Munich correspondence) for want of tuneful voices. The reaction against German opera in Germany is due to the deficiency in the vocal work, and it appears that German singing is gradually being reduced to declamation and shouting. At Munich Mr. Weber heard a performance of the "Eroica," under Mottl, which, he says, was very indifferent. This also agrees with THE MUSICAL COURIER's Munich report. The lymphatic method of conducting is fatal.

## Virgils Back From Chicago, Going to Pittsburgh.

Mr. and Mrs. A. K. Virgil, who returned from Australia at the beginning of the summer and held a summer school at Chicago in connection with the Columbia Conservatory of Music, have a very busy season before them. They expect to leave New York in a few days and first will go to Pittsburgh, where they will give five weeks' instruction. They will be accompanied by Pasquale Tallarico, who will give several recitals. This young Italian boy, who has been under their instruction for some years, has developed into a very effective pianist.

## Stewart Violin School in California.

The Stewart Violin School, a new institution located in Oakland, Cal., has issued a neat "booklet," calling attention to the advantages and privileges open to students. Alexander Stewart is director of the school. Mr. Stewart has been identified with the cause of good music in Oakland for many years, and is known as a conscientious musician and violinist.

## Dr. Dufft Has Resumed His Teaching.

Dr. Carl E. Dufft, the bass-baritone and teacher, has resumed his teaching at the Dufft studio, 1 East Fortieth street. His old pupils have reserved most of his time, and this, together with the concert engagements, promises another successful season for Dr. Dufft.

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# MISCHA ELMAN

The recital given by Mischa Elman at the Queen's Hall on Saturday afternoon was immensely successful, and enabled the wonderfully gifted young violinist again to display those qualities which have won for him the position he occupies in the musical world. The boy who conquered the public at the very outset of his career not so very long ago, has, while yet in his teens, developed into an artist of quite exceptional ability. He has proved this on several occasions lately, and did so once again on Saturday, when he showed his good taste by including in his program the beautiful Sonata by César Franck, which he played in conjunction with Richard Epstein. His performance of the great Chaconne of Bach roused the audience to a demonstration of enthusiasm. The well known Sonata in A major of Handel, and Sinding's Suite in A minor were both interpreted in excellent style, and his program further included the Romance from Joachim's Hungarian Concerto and Sarasate's Caprice Basque. Mischa Elman's success was both great and well deserved. The recital was further rendered interesting owing to the presence of Miss Tilly Koenen, who was in excellent voice, and whose beautiful singing met with all due appreciation.—Morning Post.

Queen's Hall was well filled on Saturday afternoon when Mischa Elman gave his final violin recital of the present season.

As far as he was concerned, the difficulties of Bach's Chaconne were difficulties only in name. Its fine themes and twenty-nine variations were attacked and surmounted with a dash, ease, and brilliance little short of miraculous.—Daily Express.

She was assisted by Mischa Elman, who gave a performance of Paganini's Concerto in D, in which there was neither fault nor flaw. The young violin master, who also played Saint-Saëns' "Introduction and Rondo Capriccioso," was, indeed, quite at his best. Waldemar Liachowsky lent aid with the pianoforte accompaniments.—The Daily Telegraph.

The performance of César Franck's fine Sonata for the violin and pianoforte drew a large audience to Mischa Elman's recital at Queen's Hall on Saturday afternoon. Mr. Elman's interpretation again proved his marvelous insight into the composer's intentions, and he gave a very beautiful performance in conjunction with Richard Epstein, who played the pianoforte part satisfactorily. The whole program was amazing for a lad in his teens; but, indeed, it is impossible to think of Mr. Elman as a boy, his playing being so mature and significant.—The Daily Mail.

Mischa Elman gave his last recital of the season at Queen's Hall on Saturday afternoon, and there is probably no artist now before the public who can look back on a longer list of successes or a more rapid advance in every branch of interpretative art. César Franck's Sonata and Bach's Chaconne are at opposite poles; but Mischa Elman played both with complete sympathy and with wonderful maturity of style. The deep thoughtfulness and austere earnestness of the first were admirably reproduced, and here Richard Epstein was an invaluable partner at the piano. The breadth and masculine strength of the Chaconne were equally fine, and the volume of tone was a source of astonishment.—The Star.

Mischa Elman, whose violin recital at Tynemouth Palace on Sunday evening must be reckoned one of the greatest attractions of the seaside musical season, may not improperly be considered one of the marvels of the present age. Although he first came forward in a most remarkable batch of prodigies, clever as they all are, he is easily the most accomplished of them all. Von Reuter is wonderful, and Vecsey is wonderful, and Vivian Chartres is wonderful, but Mischa Elman has qualities that lift him above all youthful rivals and most middle-aged and elderly ones, too. On the technical side of his art he has practically nothing to learn, and his skill in execution is truly marvelous when it is remembered that many an earnest musician spends a lifetime without achieving such facility and command, for few players can boast of such a beautiful and at the same time virile and searching tone.

But this is not all. It is when we come to interpretation that we are driven to the word genius, which after all, leaves the problem of Elman, the artist, as far from solution as ever. Elman gets to the heart of every composition he touches. Of course, such interpretations from a boy are sheer artistic instinct—the instinct that gets into perfect touch with the mood of the brother musician. Elman is certainly one of the greatest of living violinists—as far above players like Kubelik, says one critic, as genius is above graceful virtuosity. Mischa Elman has had the great distinction of appearing—as a boy, be it noted—at the Birmingham Festival (1906), the Gloucester Festival (1907), the Lower Rhine

Festival, conducted by Steinbach, and for two seasons in succession—an almost unprecedented honor—at the Gewandhaus Concerts, Leipzig. One very remarkable thing about Mischa's playing, especially in one so young, is the various moods with which he interprets compositions of opposite character. The Concertos of Beethoven, Brahms, and Tchaikowsky—how different their atmosphere, and yet young Elman breathes, so to speak, the natural air of each one as he plays with marvelous technique, absolute certainty (always memory), and rare poetic insight, these masterpieces. He has played under the baton of all the great conductors of Europe. Of the items in his Tynemouth recital I have not received particulars, but you may be sure his program will contain nothing unworthy of so great an artist.—The Newcastle Journal.

There was a large attendance in the Britannia Pavilion yesterday afternoon to greet the first appearance in Yarmouth of Mischa Elman, the young but gifted violinist. The fine record achieved by Mischa Elman in his position of one of the world's greatest violinists is enhanced each time he plays. There appear to be no difficulties to this great player, and yesterday afternoon while playing Mendelssohn's great work of the Concerto in E minor, his magnificent technique and accurate intonation, together with a finesse in bowing that has never been surpassed, earned its own reward—the applause of an intelligent audience. In Saint-Saëns' beautiful Rondo Capriccioso his delicacy of bowing was entrancing, and there were everywhere expressions of delight at his wonderful performance. Later in the afternoon he played two other pieces which, for breadth and virility of tone, placed the performance in the highest regions of art.—The Eastern Daily Press.

Rapturous applause came from a goodly audience after each solo the great Mischa Elman contributed on Monday afternoon, and if they had had their way the marvelous young virtuoso would probably have gone on playing for hours longer. As it was, he kindly did not resist the loudly demanded encores, and obliged with further ravishing items from his inexhaustible repertoire. His wonderful tone and technique, in fact, all the qualities going to make up the great violinist, which he possesses in the highest degree, were shown in the contributions he played. First came Paganini's famous Concerto in D major, then the well known "Faust" Fantasia (Wieniawski), and at his third appearance, "Ave Maria" (Schubert-Wilhelmj), and Sarasate's "Habanera." These and the encores were rendered in the most perfect manner possible.—Bexhill Chronicle.

In view of the meagre support accorded to many of the special matinees of which the Kursaal management has secured such a splendid list this season, it was gratifying to find an improvement in the size of the audience last Saturday afternoon, when Mischa Elman's party was the attraction. Chief interest, of course, centered in the appearance of the youthful violinist himself, and the brilliance of his execution certainly went a long way toward justifying the claim which is made for him of being "the greatest musical genius of the age." He simply enthralled his hearers in the pieces which he gave, and met with a great ovation.—Harrogate Times.

César Franck's Sonata for violin and piano and Bach's Chaconne were the two most important works included in the program of Mischa Elman's final violin recital at Queen's Hall on Saturday afternoon.

During the past year Elman's playing has triumphantly withstood all the tests that have been applied to it, severe as they have been, with the exception of the Bach Chaconne. The summit of his career in so far as it has gone was crowned by his performance of that immortal work on Saturday. The strength and authority with which he attacked the enormously difficult music were in every way as marked as were his evenness of tone and remarkable technical facility.

No less notable was the romanticism which marked his playing in Franck's beautiful Sonata, or the charm and grace with which he invested Handel's Sonata in A major. Two pieces by Joachim and Sarasate and Sinding's Suite in A minor completed the young violinist's share of the program.—Evening Standard.

Mischa Elman was heard in Paganini's Concerto in D major, his playing being absolutely faultless in its mastery. In the "Introduction and Rondo Capriccioso" of Saint-Saëns he was equally successful, his marvelously fine tone commanding attention from the audience, leaving his listeners spellbound.—Musical Standard.



MISCHA ELMAN AND HIS SISTERS.

## MUSIC IN THE MIDDLE WEST.

St. Louis, September 23, 1908.

Edward Kreiser, the Kansas City organist, in a paper recently read before a Ministers' Alliance there, had this to say in regard to church organ work: "The manners of the average congregation, and of the frequent minister, are excessively trying to the well equipped organist who is serious as to music, and thoughtful, even soulful, as to its bearing upon religious service. Take the prelude for instance. This is part of the church service. Its purpose is to concentrate and unify the various types of mind, and the thoughtless preoccupied, even discordant conditions of thought which meet in the church. Instead of giving this important function the help of quiet and attentive decorum, its effectiveness is often nullified by the bustle and rustle of people coming in, being seated, exchanging greetings, and the more or less disturbance of talking and other noises. Then the choir comes filing in, whispering more or less, smiling and swirking often, fidgeting about, distributing copies of music, and making other unnecessary and stupid disturbance. Then comes the minister, making his various preparations in the pulpit and out of it, perhaps inviting a visiting minister, whispering or even mumbling in audible undertone. The whole atmosphere is surcharged with confusion and inattention. Even those who may want to listen are distracted by the disturbance around them, and, strange as it may seem, the most flagrant offenders are the musicians and church members themselves. It is time that churchgoing people should cease to regard the prelude as a pleasing entertainment, a time-liller to cover tardy footsteps, a convenient accompaniment to chats and gossips. It should be made clear that service begins when the prelude begins, that minister and choir should be in their places when the organ is heard, and that they should be quiet and attentive during the playing as during any other part of the service. Such example would be a silent rebuke to a thoughtless congregation, and would have a salutary effect. There are ministers who, through thoughtlessness or inattention, rise in the midst of an offertory and continue the service! After all, it is the minister who sets the standard of decorum in public services, and upon him must rest the weight of blame and censure for the careless and unworthy, not to mention unmusical, habits in the pew and choir loft."

By his culture and reputation, Mr. Kreiser's words carry weight. He certainly is to be congratulated upon speaking thus frankly and forcibly to the body of people who most needed the rebuke. If more people of authority would protest according to conviction, there would accumulate less arduous housecleaning for the faithful few. He accents in addition the ferocious "playing-out" music, censured here last week, and speaks of the necessity of consultation with a technical organist by committeemen about to purchase an instrument, also of the necessity for thorough and regular care after installation. He suggests that professional organists are expected to do themselves justice upon an instrument that has been subjected to all varieties of weather six days in the week during winter, and on the seventh, or concert day, is plunged into midsummer heat, and asks what pianist, violinist or cellist would consent to such treatment. He urges the proper rehearsal and live performance of hymn singing (in most cases yawningly deadly), pleads that organists be not only well equipped technical musicians, but people of sensitive perception, noble thought, respect for creed and observance, and of an all round education. He advocates women as organists, saying truly that it is not the sex but the composite and many sided capacity which makes of the organist the potent and helpful factor he should be in religious music service.

Sandusky, Ohio, has 20,000 people, largely German, about twelve churches not paying their choirs (which is wicked), and a few piano houses which do good business. George F. Anderson directs a philharmonic orchestra, which is self sustaining and permanent, and there is a weekly music club which is active, does good work among its members, and brings fine artists to town. Harold Bauer, Macmillan and Hamlin have delighted Sandusky people. The Sidley Memorial is a good hall for performance.

Stella Haddon-Alexander is spoken of with pride as a Sandusky musician who taught music there and stirred minds effectively in music directions. Miss Haddon, with Gene Quinn and Anna Lockwood, both now in New York, were enthusiastic pupils of Eugene Bonn, a live Sandusky teacher now in Rochester. Mrs. G. H. Fox, sister of Pro-

fessor Bonn, has been an ardent music lover and helper, and so continues, with a large family of girls, all active in music. Miss Field is director of music in the public schools, and is doing fine work. Charles Bates was a well known bandman of the city. Frank Church is an organist of live influence. Miss M. Andrews, organist of the Presbyterian church, is an efficient music worker. Marie Lockwood, a singer, sister of Anna, the pianist; Helen Powers, Alma Harris, Mrs. John G. Williams, Mrs. George Beare, Myrtle Meigher, Margaret Farrell, Olga Heiter, Emily Sedler, Mrs. George Klutz-Feick, Emma Lehrer-Bush, Miss Field, Elmer Steuk, Theo. Taubert, Miss Pommer, Lee Marsh, the latter having a beautiful baritone voice are among teacher-musicians to whom Sandusky is indebted for musical uplift. Mrs. Feick and Mrs. Lehrer-Bush have had many good pupils.

Edouard Schimer, known as piano artist, has gone to Sandusky with his wife, the beautiful and talented Dorothy Lethbridge, who has played in the Leipsic Gewandhaus and elsewhere in Europe, and here, with growing attractiveness. Of Spanish descent, daughter of an English nobleman, Miss Lethbridge has had exceptional advantages and has unusual temperament and powers. She is to play in recital in Sandusky October 7. J. F. Renner, leader of the piano industry of the city, merits sincere recognition for unusually helpful and progressive spirit toward music. Commencing life as a "boy in the shop," he has steadily mounted the rungs of a correct and conservative music business. He has his own beautiful, well ordered place in front of a park in the best locality, enjoys the respect of the citizens, is liberal and stirring as to music performance in the town, and is young and attractive, with all the tendencies of a worthy citizen. Elsa Woolworth, a wealthy young lady of the place, has been a pupil of Harold Bauer and is an appreciative one. Mr. Marsh, a liberal supporter of Sandusky music effort, is a personal friend of Mr. Taft.

Ona B. Talbot, the successful artist manager of Indianapolis, has made a hurried trip to Europe, expecting to return about this time. Katherine Buck and Marie Beck are two clever music managers of Toledo, each in different lines, as are Katie Wilson-Greene and Mary E. Cryder, of Washington, D. C. In fact, the Middle West music field is rich in feminine music executives who are invaluable to artists as to music.

The Winona Lake (Ind.) choral contest of this summer has done much to stimulate the work in that section. Of

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the directors were Rev. S. C. Dickey, D. D.; J. C. Breckenridge, H. R. Erbaugh, H. W. Owens. Among the adjudicators were Peter Edwards, Mus. Bac., of London; William Apmadoc, of Chicago, and the Rev. William Surdval, of Gomer, Ohio. The latter was conductor of the day. William Miles, James Jones, Mark Evans, R. R. Thomas, H. W. Owens and Milton B. Griffith were among leaders of numbers. There were sixteen subjects and prizes.

St. Louis was "opened" by the Jews this season, in the dedication of their magnificent Temple Israel, in the most fashionable quarter of the city, Kings highway and Washington avenue. Moses Fraley is president of the congregation. G. R. Saylor was organist of the occasion. The splendid instrument had been a gift to the congregation by the Ladies' Society, and was presented by Evelyn Milius. "Unfold, Ye Portals," a Massenet prelude; "The Law of the Lord," sung by two quartets; "There is a River" (Gilchrist); "Praise Ye the Lord" (Randegger), and a dedication hymn, made the music program. Mrs. W. J. Romer, Mrs. G. R. Saylor, Stella Holloway and Edith Katz, George Sheffield, Edward Orchard, Ferdinand Jaeger and James A. Rohan, were singers, with Sidney Schiele as violinist. Rabbi Leon Harrison, of this synagogue, is one of the leading minds and master orators of the Middle West.

Mr. and Mrs. Ernest Kroeger have returned to St. Louis. A series of faculty recitals are to be given by Frank Weltner Conservatory teachers. Mr. Weltner gave one this week. The St. Louis Republican Glee Club gave a concert at Liederkranz Hall. The club is to sing for Mr. Taft on October 6. A. E. Hebberton is music director. Eugenie Dussuchal, music supervisor of the public school music here, was chairman of a committee to arrange a banquet and reception at the Woman's Club in honor of the new superintendent of schools, Benjamin Blewett. Alexander Heinemann pupils gave a testimonial recital to one of their number, Miss Locke, who goes to De Queen, Ark., to take charge of the music department of the high school there.

About 20 per cent. additional noise has been put upon the city by new "pay as you enter cars," as counterbalance for any convenience that may be offered by the change.

Maserang's pharmacy, corner of Taylor and Olive (up-town), and Jett's book store, 912 Olive (downtown), are two convenient points in St. Louis where people may be sure of finding on ordering THE MUSICAL COURIER through the season. The best place in which to find THE MUSICAL COURIER is on one's own table or piano. Single copies

cost 15 cents, back numbers 25 cents, with possible delay and inconvenience. It is much less expensive to subscribe for the paper by the year. F. E. T.

#### Vienna Orchestral Concerts.

VIENNA, September 20, 1908.

The eight subscription concerts of the Vienna Tonkünstler Orchestra are to take place on Thursday evenings at the Music Verein Hall, under the direction of Oskar Nedbal. The programs will be as follows:

#### FIRST CONCERT, OCTOBER 22.

Symphony, Pathétique .....Tchaikowsky  
Songs .....Weingartner  
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Forge song, Siegfried .....Wagner  
Sung by Karl Burrian.

#### SECOND CONCERT, NOVEMBER 12.

Overture, Lustspiel .....Graedener  
Redemption .....Franck  
Symphonie Espagnole, for violin .....Lalo  
Played by Joan Manén.

Symphony, E minor .....Brahms

#### THIRD CONCERT, NOVEMBER 26.

Overture, Benvenuto Cellini .....Berlioz  
Variations (Kaiser hymn) .....Haydn  
Concerto, B flat minor, for piano .....Scharwenka  
Played by a local artist.

Scherzo Capriccioso .....Dvorak  
Symphony, No. 7 .....Beethoven

#### FOURTH CONCERT, DECEMBER 10.

Symphony, Jupiter .....Mozart  
Concerto, C minor, for piano .....Beethoven  
Played by Alfred Grünfeld.

Capriccio Espagnol .....Rimsky-Korsakow  
Kaiser March .....Wagner

#### FIFTH CONCERT, JANUARY 7.

Concerto, for violin .....Vivaldi  
Played by Fritz Kreisler.

Overture (to a Goldoni play) .....Sinigaglia  
Violin concerto .....Brahms  
Played by Fritz Kreisler.

Symphony, No. 4 .....Schumann

#### SIXTH CONCERT, JANUARY 21.

Slavic Suite .....Novak  
Concerto, F minor, for piano .....Chopin  
Played by Leopold Godowsky.

Symphony, No. 7 .....Bruckner

#### SEVENTH CONCERT, FEBRUARY 11.

Overture, Hebrides .....Mendelssohn  
Nocturnes .....Debussy  
Concerto, E flat, for piano .....Liszt  
Played by Oskar Dachs.

Symphony, No. 4 .....Beethoven

#### EIGHTH CONCERT, MARCH 11.

Variations .....Wachsmann  
Aria .....Handel  
Sung by Frau. Francillo-Kaufmann.

Symphony, No. 4 .....Mahler  
Battle of the Huns .....Liszt

M. G.

#### Germaine Schnitzer to Return to America.

Germaine Schnitzer, the young Viennese pianist, who is now appearing with the greatest success in Europe, closes her season there early and comes to America in January for an extensive tour under the management of R. E. Johnston. Her first concert is booked for Boston, with the Boston Symphony Orchestra, and she will be heard in New York on January 24, at one of the Klein concerts. On her last visit to America she was greeted with the greatest enthusiasm. Since that time she has appeared in over seventy concerts abroad, with a success that has been nothing less than phenomenal.

#### Spalding's Many Engagements.

Albert Spalding, the American violinist, who is to make his debut in this country at Carnegie Hall, New York, November 8 and 10, will play the following Sunday afternoon at the Klein concert, in the new German Theater. Spalding, who is now abroad, will have some appearances in London and Paris before sailing for New York. The artist has been booked for many concerts by his manager, R. E. Johnston.

#### Julia R. Waixel in New York.

Julia R. Waixel, the accompanist, who has passed a part of her vacation in the West, has returned to New York. Miss Waixel is now prepared for her professional work. Her studio-residence is at 211 West 107th street.

The fourth German Bach Festival will take place at Chemnitz, from October 3 to 5.

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NOTE:—The Tchaikowsky Concerto was a marvel of pure intonation, crisp, clear, precise reading of the text, coupled with dash and a richness of tone that has not been surpassed here in decades.—H. E. KREHBIEL, New York Tribune.

## SARASATE A GREAT VIOLINIST.

Pablo Martin Meliton de Sarasate y Navascues died last week at Biarritz, France, as reported by cable to *THE MUSICAL COURIER*, and in his passing the world loses one of its truly great virtuosos and interpreters on the violin, while Spain is deprived of one of the few commanding musical personalities which it boasted within its borders.

Born at Pampeluna, in the province of Navarre, March 10, 1844, Sarasate was of Spanish nativity, but beyond the circumstance that he first saw the light of day there, and later used some Spanish airs in his compositions, he belonged artistically to France more than to the Iberian peninsula.

The son of a Spanish military bandmaster, young Pablo early displayed musical talent, and was sent to Madrid to study under Rodriguez. When aged ten he played for Queen Isabella, and the monarch was so delighted that she gave him a Stradivarius violin and agreed to pay for his musical education in Paris for three years. Too young to enter the Conservatoire there, the boy Sarasate was toured in Spain, and two years later went to Paris, where he remained at the Conservatoire from 1856 to 1859, studying violin under Alard and composition under Reber. He took prizes in both branches, but soon decided that he would devote himself essentially to the virtuoso career and abandon the idea of specializing as a composer.

His mature debut was made at the Crystal Palace, London, 1861, when he was seventeen, and the success he attained reached the boundaries of the sensational. From that moment Sarasate's progress through the musical world was one unbroken march of triumph, and his travels embraced practically every civilized quarter of the globe, including two visits to America, one with Christine Nilsson, and the second with d'Albert, in 1889.

Sarasate played before every reigning monarch in Europe. By Maria Christina, Queen Regent of Spain, the violinist was made a chevalier of the Order of Isabella the Catholic, one of the highest distinctions a Spaniard can receive from his native country, for it carries with it the title of Excellency. Sarasate was an officer of the Legion of Honor in France and a Knight of the Red Eagle in Prussia, besides possessing dozens of decorations from other courts of Europe, and being honorary member of scores of academies, honorary professor of as many conservatories, and director of the Royal Conservatory at Malaga.

All the great musicians and artists of his day were Sarasate's friends and admirers, including Joachim, who cherished a lifelong regard for the marvelous Spaniard, recognizing in his playing certain qualities that the "grand old man of the violin" in Germany did not possess. One of Whistler's finest portraits is that of Sarasate. Rossini wrote on a photograph he gave to the virtuoso: "To Sarasate, a giant in talent, whose modesty doubles the charm." Lalo wrote his first violin concerto for Sarasate, and also the "Symphonie Espagnole." Bruch composed for him his second concerto and the "Scotch Fantasia." Mackenzie's "Pibroch" was also dedicated in homage to the same great violinist.

Gifted with a graceful fancy and a fluent fund of agreeable melody, Sarasate published many violin pieces of his own, including a number of fantasias on operatic airs, "Zigeunerweisen," Spanish dances, "Serenade Andalouse," etc. Of his works, the most popular with violinists are "Zigeunerweisen," the "Faust" fantasia, "Zapateado," and the "Carmen" fantasia.

Sarasate's style as a virtuoso combined thorough musicianship with extreme charm of delivery, and the accuracy of his technic, ease of his bowing and polish of his phrasing often misled pedantic listeners into the belief that he

was superficial because he was not labored. No one excelled Sarasate in suavity of musical diction, purity of intonation, and mellow, golden, scintillant quality of tone. He ravished the ear and he warmed the heart, but he appealed to the mind also, for there was not a meretricious element in his whole musical makeup, and his consummate taste transformed even such merely entertaining compositions as his Spanish dances into veritable miniature tone poems of exquisite witchery and delightful insouciance.

Handsome of face, distinguished of bearing, and courteous and kindly toward his colleagues (and charitable always), Sarasate enjoyed extraordinary personal popularity alike in lay and musical circles, and his loss will be felt by many as an individual sorrow, even while all the



PABLO DE SARASATE.

nations mourn him as one of the great departed of this new century.

### Fellows' Special Course for Singers.

Townsend H. Fellows, the vocal teacher and baritone, has arranged a special course for singers that ought to appeal to many students who are more or less at sea regarding the branches required to make artists of them. What Mr. Fellows has planned is a full conservatory course, at a rate of tuition within the reach of singers and students who must exercise economy while studying in New York. Mr. Fellows' offer is as liberal as that open to students in the best conservatories abroad. The school year, which begins at the Fellows studio, 503 Carnegie Hall, this week, includes two private singing lessons weekly with Mr. Fellows; one class lesson in "Method," embracing definitions and requisites necessary to the art of singing; two class lessons in sight reading; one class lesson in either Italian or German; one lesson in stage deportment. All classes are directed by masters of experience and reputation. The course to open this week will continue until the last week in May, when an examination will be held. The pupil with the best rating in "Method" will receive a scholarship for the following year's instruction. Here, then, is a fine opportunity to

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### Church Note.

HOME FOR INCURABLES,  
New York, September 22, 1908.

To The Musical Courier:

Although writing from the Home for Incurables, it is not necessary to confine one's observations to the Home itself. There is the P. E. Church of the Advocate, 181st street and Bathgate avenue. They have a boy choir, which, under their organist and director, Mr. Worth, rendered Rossini's "Stabat Mater." Mr. Worth proved himself an adept at the Anglo-Italian school of voice culture. The boy who made a success of the "Inflammatus" shone as well in the "Quis est homo." On visiting the church a few Sundays later the writer was disappointed to find that the young soloist had lost his voice, which had come to that period known as the "break." Mr. Worth prescribes complete rest for that time, but he has other voices "coming on," and it is now proposed by friends of his that he organize his choir into a Glee and Madrigal Club, and thus perpetuate the Anglo-Italian singing, which, in the opinion of the writer, is the acme of vocal art.

Respectfully, etc., HARRY STEWART.

### Music and Politics.

The music makers of the forthcoming campaign are putting into publicity their tuneful lyrics. We have seen and heard some and admire their political significance and personal appropriateness. For Mr. Taft they are singing "Whistle and I'll Come to Ye, My Lad," with the tune of "Taffy Was a Welshman." Mr. Sherman naturally has dedicated to him Schumann's lovely lyric, "Oh, Sunshine, Sunshine"; while the Prohibition candidate is serenaded nightly by Cherubini's fluid overture, "The Water Carrier." When this palls, Schubert's "Auf dem Wasser zu Singen" is substituted (though no singing society ever did sing on water). Mr. Bryan, being difficult to please, is happy when he hears the strains of "Should auld acquaintance be forgot?" As for Mr. Kern, he has been seen to frown distinctly when saluted by the cheerful though rather personal ditty, "Johnny, get your hair cut."

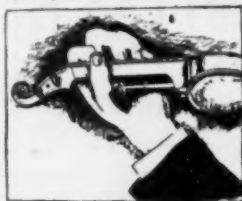
On the whole, the current musical taste is varied as well as excellent.—New York Sun.

### Frederik Frederiksen, a Violinist.

Through an unintentional error, the name of Frederik Frederiksen, the violinist, whose studio is in the Fine Arts Building, Chicago, was classed with the lists of pianists published in *THE MUSICAL COURIER* last week. Mr. Frederiksen is an artist and teacher of exceptional ability. Before coming to this country he resided in London.

Oscar Fried, the conductor of the new Blüthner Orchestra in Berlin, has begun to rehearse his men, and promises the public of the German capital a perfectly trained organization when its first concert is to take place in October. The new orchestra plans to give popular concerts on Sunday evenings, the first of which will be devoted to Wagner, Strauss, Brahms, etc., and the second to Beethoven. Wagner programs, French evenings, etc., are to follow.

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## GLENN HALL

TENOR





ROME, September 5, 1908.

The Teatro Quirino has opened its fall season with a production of "I Puritani," which it would have been better not to give in such a hurry, as the whole performance, artists, chorus, orchestra resented the lack of rehearsals. As a critic here says: "Puritani" did not know each other very well. It is to be hoped they will improve on acquaintance." The second opera, "Il Guarany," is announced for Saturday, the 6th.

Count San Martino has been re-elected president of Santa Cecilia for the next three years.

The members of the popular orchestral concerts took a well deserved rest during August. It is not quite decided when they will resume their work.

Several times each week, every evening from 8:30 to 10:30, one can enjoy an excellent program of music for all tastes, on Piazza Colonna by the Banda Municipale or the Band of the Carabinieri, these last playing with a verve rarely met with in brass bands.

Besides the grand season of the San Carlo, Naples will also have a more modest season of opera at the Teatro Mercadante this fall. The operas will be: "La Nave Rossa" ("The Red Ship"), by Zeppelli; "Traviata," "Faust," "Rigoletto," "Fedora," "Adriana Lecouvrier," "Zaza," "Boheme" (Leoncavallo), "Pescatori di Perle" ("Pearl Fishers"), and "Werther," and also Mascagni's "Zanetto," which is new to Naples.

Things after all have been adjusted with Rosina Storchio for the next season at La Scala to sing "Sonnambula."

The difficulty was only a question of price, and both parties met each other half way.

"La Vestale," by Spontini, has been spoken of as opening opera at La Scala, but it is not definitely decided. "I Vespri Siciliani" (Verdi) will be revived; Puccini's "Manon Lescaut," Giordano's "Andrea Chenier," Mascagni's "Iris," and, as said before, "La Sonnambula," will be the old repertory, while Mancinelli's "Paolo e Francesca" and Leroux's "Fedora" will be the novelties.

La Fenice of Venice will probably open with "Tristan and Isolde," following with "Aida," "Butterfly" and others not decided upon yet. "Heidelberg" ("Eidelberga Mia") will also be given, with Storchio and Stracciari as principals.

Turin will open its carnival season with "Iracconti d'Inverno" ("A Winter's Tale"), by Goldmark; other new

nival this year, a thing quite unusual, as the great season was always in the spring. The opening opera is to be "Tristan."

A new opera, "Jus Vetus," by Virgilio Ranzato, a young violinist graduate of the Conservatory of Milan and known also as a composer of worth, will shortly be ready, as the opera had to be remodeled from a long one act into two acts, thus having to add several pieces, a duet for soprano and tenor, a cantata for tenor, and a canzone modeled after songs of the thirteenth century. The young man is only twenty-seven and has already concertized extensively throughout Europe as violinist, often playing some of his own compositions with great success.

The new administration of the Teatro Costanzi proposes to make many innovations for the comfort of the public, especially as regards the wardrobes and the general comfort and elegance. A new side door is to be opened exclusively for ladies who comes in vehicles; a new velvet curtain is to be hung up, and two sort of foyers are to be opened on the first and second floors; besides, the concert hall will be renovated and used as such, and not as a rehearsal room, as formerly.

La Tribuna publishes a long interview with Paolo Tosti, the principal note being that he is and always was an Italian, and never dreamed of becoming an Englishman.

The opening opera of the Costanzi, Rome, will be "Pelléas et Mélisande"; second opera, "Walkyria," conducted by Balling.

Caruso has been wandering through Italy in search of the mother of his children, who fled with her chauffeur in her auto. He has just been to Sicily and Naples.



PRETTY ITALIAN VIEW SENT TO THE MUSICAL COURIER BY VITTORIO CARPI OF THE PLACE WHERE HE HAS BEEN SPENDING THE SUMMER.

operas will be given, as will also "Walküre," with which opera the Carlo Felice, of Genoa, will inaugurate its important season. Palermo will give its season during car-

The Teatro Vittorio Emanuele, of Turin, will have a very important fall season, during which a new opera, of which the title is not yet given to the press, will be produced.

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The music is by the young composer, Angiolo Cuneo, professor at the Turin Conservatory.

This year the grand concerts of Santa Cecilia, which take place at the Corea, will begin sooner than usual (that is, in December), with a series of historical concerts, five in all, conducted by Panzner. These concerts are to follow a sort of chronological order, thus enabling the public to form an opinion as to the symphonic progress from ancient times to modern. Beethoven and Liszt will wind up with the ninth symphony and the "Faust" overture. Mottl, Schneevogt (conductor of the Munich Philharmonic), Mengelberg, the man who triumphed last season; Nedbal, the celebrated viola player; Vessella, Tango, Serafini and Fano, director of the Parma Conservatory, will be some of the conductors. Among the soloists will be Fritz Kreisler, who made such a vivid impression some time ago here; Gerardy, Busoni, Battistini and others. Rome may well be proud of possessing such an orchestra.

"La Lirica" is a new theatrical agency opened recently in Rome. Its directors are the ex-tenor, Oppi, and the ex-baritone, Bonafede. As Oppi has been several years in America connected with the Metropolitan under the first years of Conried, he no doubt could facilitate debuts for beginners, especially Americans.

The new Trust Teatrale, having its headquarters in Rome, will be the reason for many agencies to spring up here in the near future. Some prognosticate that Rome will take the place of Milan for theatrical business.

At Livorno, Mascagni had his evening of honor with the last performance of the season with his "Iris," he conducting. Among the many gifts and wreaths one was conspicuous for its richness, and it was from Angelina Tiberina, wife of the defunct celebrated tenor, Tiberini, she herself having been a celebrity, no less a one than Angelina Ortolani, who is now giving lessons in Livorno.

The Teatro della Pergola, of Florence, has passed into the hands of a society which has great intentions for its future. The theater will be subjected to many improvements as to decoration, comfort, light and artistic performances.

Maestro Lozzi, author of "Emma Liona" and "Mirandolina," has finished a new opera entitled "Bianca Cappello." It will be given at the Fenice, of Venice.

Paolo Tosti has gone to Ortona, his native town, where he was received with the greatest honors. Puccini, Mascagni, D'Annunzio and Michetti, the great painter, are also guests of the city.

An immense amphitheater of the Augustinian period or era has come to light in an excavation at Turin. Fragments of bronze and marble statues have already been

found, and many hopes are nurtured that some great work of ancient sculpture may be found among the ruins.

The director of the Costanzi Theater, Orefice, and the conductor of the orchestra, Polacco, have both gone to Bayreuth to study all details necessary to give the "Walküre" in a most perfect presentation to the Roman public.

Karl von Cohems has returned to Milan after a short stay at Salsomaggiore.

"Fausta," a new opera by Bianchi, has been given with success at the delightful watering place Rimini.

At Fermo "Tosca" has had a good success.

A new book has just come to the fore here, entitled "Religion in Wagner's Operas."

Mascagnian incidents have no end! At the last performance of "Iris" at Livorno, finding that the tenor, Schiavazzi, was too much applauded, thus detracting from the intensity of the ovation tendered the composer, Mascagni suddenly left his orchestral seat and absolutely refused to return. The papers state that the public of Livorno is indignant at his behavior.

The Congress of Music, of which Franco Fano is one of the secretaries, will be held in December in Milan during the centenary festivities of the Verdi Conservatory. An interesting paper will be read by Madame Marie Gibello on voice production and teaching. As she is a deep student and has her own views as to the application of study, she will be followed with great attention and interest. She holds that it were high time screeching and shouting be put aside, and bel canto be restored. She claims that a Wagner opera need by no means be screamed, but that, on the contrary, if sung, it would gain in every way.

Giovanini, tenor, once connected with the Metropolitan Opera forces, is about to sign a contract to sing "Andrea Chenier" at the Mercadante of Naples.

The "Damnation of Faust" has been given during the important season in August at the Teatro Donizetti of Bergamo.

A new opera, "Agar," by Loschi, has been given with success at Biella, a small town near Turin.

A new theater was inaugurated on the 5th at Nizza Monferrato.

Don Lorenzo Perosi has been presented with a magnificent golden pen with allegorical designs, by the Pope, on the occasion of his name day. The pupils of the

Schola Cantorum gave him a magnificent priest's cope and a beautiful portrait of Wagner.

At Cento a short season of opera is to be given, "Faust" being the opera chosen.

During the carnival season the Teatro Sociale, of Mantova, will give "Walküre" and "Butterfly."

Massenet's "La Navarraise" was given at the Teatro del Corso, in Bologna. Other operas to follow are "Il maestro di Cappella" and a new work, "Benvenuto Cellini," by Tubi.

Novellara, Bozzolo, Lendinara, Ostiglia and many other small cities will all have their fall season of opera.

At the Teatro Grande, of Brescia, during the important August season, "Otello" was given with success.

"Rigoletto" had a fine success at the Teatro Minerva, of Trieste.

Battistini, the great baritone, has declared that America will never hear him, as he is afraid to cross the ocean.

Milan is resuming its usual busy aspect and almost all the Maestri have returned to their lessons. E. R. P.

#### Max Wertheim Resumes His Teaching.

Max Wertheim, the grand opera tenor, concert singer and vocal master, has resumed his teaching at his studio, 463 Central Park West. Mr. Wertheim is an exponent of the old Italian method and has been exceptionally successful. His pupil, Louise Decker, who was accepted at one of the voice trials at the Manhattan Opera House, was pronounced by Mr. Hammerstein and Dr. Frank Miller, the throat specialist, as possessing a perfectly placed voice.

#### Grace Munson Under Wolfsohn's Management.

Grace Munson, the contralto, is under the management of Henry Wolfsohn, and will be booked extensively by that manager this season. Miss Munson is one of the very successful concert and oratorio artists, whose record is one to admire from first to last.

Dvorák's opera, "Die Teufelskate," is to have its first German production at Bremen this season.



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LEIPSIK, September 10, 1908.

In connection with the engagement of the Leipsic baritone, Walter Soomer, for the Metropolitan Opera next year, there has arisen a serious misunderstanding which may lead to litigation unless both parties are careful to keep cool heads. When the verbal negotiations between Soomer and Dippel began early in June, it was Dippel's desire that Soomer might come to New York for February, March and April. Soomer explained that he could not be in America in April because of obligations already undertaken for European Operas outside of Leipsic. It was then decided that the Soomer contract should be for January, February and March. The contract, under date of June 26, was sent from Berlin to Leipsic and forwarded to Bayreuth for Soomer to sign. The contract called for January, February and March, but contained a clause saying that dates might be changed if the matter could be arranged with Director Volkner, of the Leipsic Opera. Soomer has been steadily obligated to Volkner, under conditions, for some years past, and is thought to be obligated here to 1913. Soomer signed the contract of June 26 and returned it, thinking that all was well. Upon meeting Dippel at Bayreuth some days later, they came upon this clause and Soomer learned that his services were claimed for New York in April. Dippel based this claim on an arrangement said to have been entered into between him and Volkner. Soomer naturally considered this an example of bad faith in so far as he had no knowledge of such a transaction. He had observed the contract clause in question, but the dates still read January, February and March, and he did not recognize any one's power to

sign him away without his being still a party to the negotiations. Investigation then showed that the dealing between Dippel and Volkner was evidenced by writings under date of June 18. The fact that Dippel sent Soomer a contract eight days later without mentioning April, however, expressly stating the months included in the deal, seemed all the more an example of sharp practice which Soomer very much resents. The contract calls for twenty-three performances. In Europe Soomer is already booked for April guest performances in Mannheim, Zurich, and The Hague, and has other negotiations in hand. April is a valuable month in Europe, just as in America. The secret of the Metropolitan designs on Soomer for April is that Feinhals is under contract for November, December and January. With Soomer also engaged for January this creates a double January equipment of artists in this rank, with none for April. Meantime, the puzzle is to get a written contract of June 26 to begin on June 18.

The Leipsic Opera is busy with about four performances per week. The current schedule from Sunday to Sunday,



OUR LEIPSIK CORRESPONDENT.

September 6 to 13, is: Monday, "Walküre"; Tuesday, "Mignon"; Wednesday, "Nachtlager in Granada"; Friday, "Fra Diavolo," and Sunday, Verdi's "Othello." The "Othello" is

a revival, for it has not been given here since 1892. Among recent notable performances was that of Hans Soomer as the Fliegende Holländer, with Jennie Osborn Hannah as the Senta. Fräulein Schubert, late of the Opera in Prague, has been lately added to the regular forces here and is considered a valuable acquisition. She sings the Brünnhildes and roles of that class.

EUGENE E. SIMPSON.

#### Madame Trotin Sight Reading Classes.

Now that the season is open in New York, serious students of music are hoping to make hay while the teachers are coming back to town refreshed by their sojourns in the country. Among those who are attracting much attention at the moment is Madame C. Trotin, one of the renowned educators in the musical world. Madame Trotin gives instruction at her studios, 805 Carnegie Hall, in the theory of music, sight reading and ensemble singing. She is, herself, a graduate in solfeggio, harmony and piano, from the Brussels Conservatory of Music. In her neat circular, Madame Trotin explains clearly the practical meaning of the branches taught by her privately and in classes. Her class lessons prepare students of all ages for useful work.

For the accommodation of those who are engaged during the day, Madame Trotin has planned an evening class to meet twice a week, Wednesdays and Saturdays. A very great privilege is offered to those with some knowledge of French, for Madame Trotin teaches one class in that language and another in English. But just read an extract from her circular:

The different subjects which will be taught are: Theory, or grammar of music; ear training, correct singing of all the scales and intervals, analysis of all sorts of division of time, singing of melodious solfeggio lessons written for one or two voices by such masters as Batiste, Watelle, Lavignac, Soubre; old masters like Scarlatti, Leo, Durante, Hasse, Porpora, etc.; ensemble singing of two and three part songs in French and English, preparation to choir, oratorio or operatic chorus work.

Madame Trotin is not a vocal teacher—she does not interfere with the emission of the tones; she applies herself only to teach perfect and accurate intonations from a musical standpoint.

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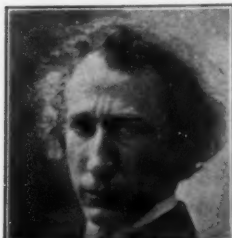
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## "CARMEN" IN BERLIN EAST.

From the Berliner Tageblatt, by Stella Bloch.

### A BERLIN SKETCH.

Whenever the cherished name of "Carmen" appears on the advertising pillars, we scan it even in our most hurried movements. It is not that the letters catch our eyes; there are advertisements on gigantic scales which we read dozens of times before our brains really quite comprehend what they are all about. But we love these six letters, and the opera dominates us, just as the woman did poor José. We run after it, from the Royal to the Comic Opera, from Kroll to Morwitz. Sometimes even further, away out to Berlin's East, to the dramatic general store of Bernhard Rose. Operatic jumble sales are arranged there for the very modest minded, and artistic treats are cheap enough. For ten and fifteen cents you can sit from 5 o'clock in the afternoon until midnight, and with mouth, eyes and ears all agog, enjoy concert and variety, opera, ballet, comedy and tragedy. "Lenore" is sandwiched in between waltzes and marches—a burlesque in which Lenore and an engine driver play the chief roles. After a pause a song cycle, and at the finish a fantastical, humoristic pantomime in three tableaux—"The Green Devil," the contents bill of which tells how a lovesick forester signs his soul away to the green devil because the girl he loves is to marry an "old roué." The girl is engaged, the notary about to set up the marriage contract, and in his despair the lover calls the devil to his aid. Here the synopsis suddenly closes with the sad and abrupt question, "Will the green devil keep his promise?"

How this question was answered pantomimically, humoristically and fantastically, I know not, nor do I remember the costume soubrette, the hand and foot artist, nor the Lilliputians. I only saw her, the beloved!

### "CARMEN."

A Romantic Play with Song and Dance, in Four Acts, by Gustav Braun. Music by E. Listé.

Kindly, proofreader, you who are somewhat differently accustomed, let this stand. It is the truth. In the middle of the back yards, closed in by high cold walls, there lies

a courtyard with trees. Booths with sweets and cakes, shells, keepsakes, six shots for ten cents, surround it on all sides. On the top of the roofs of the booths oil paintings are fixed—probably meant to represent Alpine scenery and to replace the missing pleasant outlook.

The stage is still closed, the orchestra has an interval. But the audience plays its part; little folk with big sandwich parcels. The men have nearly all come straight here from business and offices; the women have brought supper and all the children along. Loving couples are here, too, staring dreamily, speechlessly into the warm summer evening and waiting until it is all over.

Enough people are assembled; the orchestra takes its seats. They tune up quickly; the conductor raises his baton. What prelude is that? The trumpet signal from the first act, then the second theme of the overture, followed by "Love Has Colored Wings," "Toreador." Bizet after all!

Listé is quite right. That man Bizet may have written a few pretty melodies, but Listé's placings are much better. Besides Bizet has been dead for thirty-three years now, and the living want their turn, too. The curtain rises. Things look somewhat the same as with Meilhac and Halévy, only Braun (Gustav Braun—note the name for future reference) has the art of giving life to their ideas. The very lighting, the struggle of the stage light with that of the dying day, is an artistic problem. But, above all, Braun has mastered the art of speed. The things that last such fearful ages at the Opera are quite short here. One, two, three, an act is over before it has really begun. Without trespassing on the demands of the ballet, possessed of a fine artistic temperament, Listé has scorned to borrow from Bizet. He draws from his own sources and makes the ballet dance the "Estudiantina Waltz" of the wood devils.

Say whatever you like of "Carmen" in Berlin, East; she has temperament enough. Heaven knows, today she is not the dainty semi-ladyfied person for people who pay six

or eight marks a seat. The stage manager did not travel to Spain for his local coloring. He acquired it in the East of Berlin.

Thick, fair plaits, deep on her forehead—face and behavior simply—flabbergasting! And she can produce a passionate wildness in her tones that is absolutely fear-some.

"Take h— — ee—d."

Ah, these tones! After all, more temperament is required in the district between the Central Market Hall and the Central Slaughter House than near the Opera. Besides the lady has a voice; while in her middle registers she only uses a somewhat ordinary but characteristic parlando, her upper notes are soprano, a real tenderly vibrating soprano. What you may term a pretty little voice. But she does not need to sing very much; Listé makes his parts speak the most. He shows good feeling in getting away from Bizet whenever he can. Once he rather cleverly works in one of Moszkowski's Spanish dances. The remainder is all original Listé. He has only adapted the "Toreador" and gypsy songs.

Gustav Braun's libretto is not only shorter but also far better than that of the others. It tells us so many things we have only guessed at until now. Carmen informs us that she comes from Navarra, that gypsies stole her away from her home, and that she only works in the cigarette factory to earn money enough to return home. Also that her mother has twenty orange trees in her garden. All these are sympathetic traits; we have much to beg Carmen's pardon for. That is proved in another way, too. In the third act Escamillo says to Don José:

"Carmen changes her lovers like her stockings."

And in the fourth act: "Her love never lasts longer than six weeks."

Six weeks is quite a nice long time!

But Braun's own creative genius really only sets in at the end of the fourth act: After Carmen has been killed Don José leaves quickly without saying a word. The bull fight is at an end. We expect Escamillo, but instead the crowd comes sadly in:

"Poor Escamillo!"

"I saw at once that he was not as sure today as usual."

"And now he is dead!"

"What will Carmen do now?"

"She will take another lover."

And then Lieutenant Zuniga (who naturally has to be everywhere) breaks into a wild yell: "Ha! There she lies."

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Carmen! dead! Now she is united with Escamillo! May God have mercy on her soul."

And amid the soft orchestral music the curtain drops. I rise satisfied. But as the music absolutely declines to stop, I sit down again, as I presume that this romantic play has not only one, but two satisfactory endings. I am quite correct.

The curtain rises and shows a graveyard. José is about to die at the grave of his mother and Micaela, the blonde monster, aids him in his endeavor. He is hardly dead when Lieutenant Zuniga and his men arrive on the scene to arrest him. He sees that he is too late; sighs and says: "Poor boy; we will give our dead comrade the last honors. Present arms—shoulder—fire!"

Bang—whirr—splutter—and the point of the officer's sword and the curtain both drop in unison.

#### American Artists in Munich.

The accompanying postcard photograph was sent to THE MUSICAL COURIER from Munich. The autographs are those



*München  
Sept 22 1908*  
*Felix Hughes*  
*Matja Niessen-Stone*  
*Herbert Witherspoon*  
*Olga Samaroff*  
*Adella Prentiss Hughes*  
*Greta H. Witherspoon*

of Felix Hughes, Matja Niessen-Stone, Herbert Witherspoon, Olga Samaroff, Adella Prentiss Hughes and Greta H. Witherspoon.

The National Welsh Eisteddfod commenced at Llan-gollen recently, when there was an Arts and Crafts Exhibition in the Council Schools. The musical proceedings took place on September 1, 2, 3 and 4.



DRESDEN BUREAU OF THE MUSICAL COURIER,  
GEORGE BAHRSTE, 2, September 10, 1908.

Johanna Thamm assisted at the recitation evening of Baron Carlo von der Ropp, at the Weisser Hirsch, where her great virtuosity and uncommon ripeness did not fail to secure for her the usual attention and enthusiasm of her audience, who recognize in her one likely to be ranked, in future time, as among the greatest women pianists of her day. Baron von der Ropp was in his customary good form; he is winning golden laurels everywhere, and has appeared at several most important functions during the season just past.

Elizabeth E. Brickenstein, a former pupil of Bowman, in New York, who has been studying for some time past with Carl Scheidemann, has signed a contract with the Rostock Stadt Theater. The Dresden Guide says:

Miss Brickenstein made her debut as Guttrune in "Götterdämmerung" with such decided success that she was engaged immediately as a member of the opera ensemble of the above mentioned city. Here is another American singer who claims attention in the old world.

Reports from Mr. and Mrs. Mallinson's tournée in Australia are not only full of unusual adventure, but also replete with enthusiastic accounts of their triumphs in Melbourne and Sydney. At the second recital in Sydney, which was attended by the Governor and suite, Mrs. Mallinson's program was a historical one, covering song writers from Scarlatti to Richard Strauss. In Melbourne a whole program was given of Mallinson's songs, sung in the inimitable voice and style of Madame Steinhauer-Mallinson. Highly laudatory notices of Mr. Mallinson's songs have been appearing in the English press for some time past.

The Dresden operatic season has just reopened with a performance of "Margarethe," original version "Faust."

During your correspondent's summer holiday on the Rhine much has been heard of the Brooklyn Arions at Bonn, Cologne, at Eisenach, on the Wartburg, and every-

where the ovations tendered them have taken on the character of official celebrations of the different cities.

A postal card received from that "genial" tenor George Hamlin says that he is staying at Frankfurt-on-the-Main; from there he will go to Paris and sail for America on the 17th of September. Mr. Hamlin says: "My season begins there October 1. Perhaps I shall try to spend next season in Germany and give a number of recitals." This news will be welcomed with acclaim by all who have heard Hamlin sing; he is everywhere recognized as one of the greatest tenors who have ever appeared here, many prominent song writers clamoring to have him interpret their productions. During the whole of the season just past I repeatedly heard Hamlin's name mentioned in comparison with other great singers, always to his advantage. Indeed I should say Hamlin was frequently cited as a non plus ultra.

E. POTTER-FRISSELL.

#### Concerts by the Petschnikoffs.

Alexander Petschnikoff, the celebrated Russian violinist, comes to America again this season under the management of R. E. Johnston. His wife, also an accomplished violinist, will make a few appearances with her husband in ensemble playing. They are to be heard together in New York at one of the Klein concerts. Mr. Johnston has arranged an extensive tour for Petschnikoff, who won the highest praise from New York critics on the occasion of his last visit.

#### J. W. Bixel at Ottawa University.

J. W. Bixel, under whose direction scores of oratorio performances have been given at Newton and Winfield, Kan., is now the dean at Ottawa (Kan.) University. Mr. Bixel teaches singing and the theory of music, and is director of a chorus of 100 voices. During the season he will present "Elijah," and he is making other plans for the musical advancement in his community.

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30, RUE MARBEUF (CHAMPS-ÉLYSÉES), " }  
CABLE AND TELEGRAPHIC ADDRESS: "DELMAHEIDE," }  
PARIS, September 14, 1908. }

#### ANNOUNCEMENT.

DELMA-HEIDE, REPRESENTATIVE OF MUSICAL ARTISTS FOR OPERA AND CONCERT ENGAGEMENTS IN EUROPE AND AMERICA, 30 RUE MARBEUF (CHAMPS-ÉLYSÉES), PARIS. CABLE AND TELEGRAPHIC ADDRESS, "DELMA-HEIDE, PARIS."

At the Théâtre Lyrique de la Gaité, on the occasion of its reopening for the season tomorrow night, will be heard a revival production of Victor Masse's opera, "Paul et Virginie," with Mademoiselle Pornot, Madame Georgiadès and M. Devries in the principal roles.

On the same evening will take place at the Folies-Dramatiques the premiere of an operette entitled "Mam'zelle Trompette," written in three acts by Maurice Desvallières and Paul Moncousin, with music by M. Hirleman. Preceding the operette will be heard a vaudeville in one act styled "Les Quinze Mille," by E. Dupont and Felix Chapiseau.

Although "La Veuve Joyeuse" ("The Merry Widow") has traveled all over the world, and been revived in every capital save one, this one exception being Paris, efforts are now being made to introduce her to the Parisians, with but little hope of success, however, for want of a suitable theater in which she would be allowed to give vent to her gaiety.

The smaller orchestral organizations have resumed concert work for the season, while those of Colonne and Lamoureux and the Conservatoire will begin their activity about the middle of next month. Professors of music are beginning to return to town.

Blanche Marchesi is likewise engaged to sing in America and will probably go over in December next.

One of the early soirées of the season was that given by Mrs. Webb on Sunday evening in her superb salons in the Avenue Henri-Martin. On the program were Regina de Sales, a favorite Paris singer and teacher, in choice selections from her large and varied repertoire of songs and arias; Florence Mosher, a New York pianist, who played several Chopin compositions, preludes in C minor and G major, and a nocturne in F sharp. Mabel Lee performed the E flat violin concerto.

#### SHEET MUSIC IN PARIS

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Telephone, 103-14

of Mozart and Florence Cross took charge of the orchestral accompaniment on the piano.

On Friday last Marie Delna, the great operatic contralto, formerly of the Paris Opéra-Comique and the Grand Opéra, passed through this city on her way from Switzerland to her home in Brussels. Madame Delna was accompanied by her husband, Prier de Saône, and in the afternoon they honored Delma-Heide's "thé-musical" with their presence, at which they were much fêted. The musical program was quite informal, including vocal selections by Mary Adèle Case, the solo contralto of the American Church, who sang with much taste Lalo's "L'Esclave," Nevin's "O, That We Two Were Maying," "The Three Shadows," and a Longfellow ballade (in MS.), by Campbell-Tipton, accompanied by the composer. Armando Lecomte, the baritone singer and teacher from London, was prevailed upon to sing the prologo from "I Pagliacci" and Valentin's "O Santa Medaglia" from "Faust," which were surprisingly well accompanied from memory by Clementino de Macchi, of New York and Rome. Among those present were, besides M. and Madame de Saône (Marie Delna), Mr. and Mrs. Marc A. Blumenberg, Madame Alexa-Hié, Armando Lecomte, M. and Madame C. de Macchi, Mary Adèle Case, Marian Gilhooly-Lawrie, Mr. Campbell-Tipton, Mr. and Mrs. King Clark, Ada Oakley, Mrs. Borden-Carter, Mrs. Charles Henry Jones, Baron Natili, Dr. R. Palmer, Mr. and Mrs. George Hamlin, Miss Leete, Mr. and Mrs. Oakley, Marion Ivell, Mrs. Guild, the Misses Guild, Mr. Seligsberg, Professor



THE GRECIAN TEMPLE IN "APHRODITE,"  
At the Paris Opéra Comique.

Vollerthun (of Berlin), May Mansfield, Isabelle Rutty, Gaston Sargeant.

Toward the end of the year Marie Delna will leave for America, where she has been engaged for a long series of concerts and opera performances.

Cecil Fanning, the popular young baritone, and H. B. Turpin, his clever accompanist, returned to New York, aboard the Kaiser Wilhelm der Grosse, on September 9.

Arthur Nevin, the composer, returned September 10 to Berlin, where he will spend the winter with his family.

Albert I. Elkus, the young Californian composer, who spent some time in Paris, returned to America via Antwerp last week.

Germaine Arnaud, who is engaged to play at a large classical concert at Darmstadt before her departure for America, was requested to play as a modern piece "Impromptu Caprice," by Sebastian B. Schlesinger.

Louise Gérard-Thiers, the New York singer and teacher, who has been mastering German all summer in the Fatherland, returned to her American home aboard a German liner on Saturday last.

Henry Sasson, a young baritone, who formerly studied at the Chicago Musical College with Herman Devries, is

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now in Paris pursuing his studies with Hector Dupeyron, of the Opéra.

Mr. and Mrs. George Hamlin left for New York via London on September 13.

For the gala performances of "Faust," to be given at Luxembourg beginning the 27th inst., Georges Feodoroff was selected from among four other competitors among the tenors of the Paris Grand Opéra. Feodoroff's voice grows in richness and power, and the choice of the directors was a wise one.

Ada Chambers will return to Paris to resume her work with Dossert. She has been heard in concerts with success in Switzerland during the summer.

Frank Sill Rogers, of Albany, N. Y., has arrived in Paris.

Madame Paul Marcel, a teacher well known in Paris and in America, will resume her classes and lessons in singing, deportment and mise-en-scène October 5, at her studio in the Rue de Rome, Paris.

In reply to some inquiries regarding Mr. Marcus, whose name is associated with mine in an advertisement in the Paris section, I beg to state that the young man was for a number of years associated with the business of a European impresario and is well acquainted with the concert and opera system of the Continent. He has traveled—what is called in America—"in advance" for many of the leading artists and knows, therefore, the field thoroughly.

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## VIENNA NOT SURE OF GODOWSKY.

(By Cable to The Musical Courier.)

Berlin, September 28, 1908.

Godowsky not yet definitely accepted Vienna  
Meisterschule directorship, notwithstanding all  
European press reports to the contrary.

ABELL.

GATTI-CASAZZA, the managing director of the  
Metropolitan Opera, and Toscanini, its new con-  
ductor, will sail from Europe on October 7.

THE New York Herald says that the late Sara-  
sate was "aged eighty-seven" when he died. He  
was sixty-four years old, having been born in 1844.

THERE were some nine hundred concerts in Lon-  
don during the past season, most of them under-  
taken at a loss. The givers of those entertainments  
could have saved their money had they heeded the  
advice promulgated by THE MUSICAL COURIER be-  
fore the season began. There seems to be but one  
way to learn, however, and that is via the pocket-  
book.

THE daily papers are calling attention to the fact  
that our local symphony orchestras will be seriously  
inconvenienced this season owing to the defection  
of many of their best men, who accepted engage-  
ments at higher pay and for longer terms at the  
Metropolitan and Manhattan Operas. This news  
was published in THE MUSICAL COURIER exactly  
two months ago, and its significance fully discussed  
at the time. Some of the important positions made  
vacant in the Philharmonic and the New York Sym-  
phony have not yet been filled.

ANDREAS DIPPEL, assistant manager of the Met-  
ropolitan Opera, arrived in New York last week.  
He announced that the Metropolitan season would  
open Monday, November 23, with "Aida." Destinn  
in the title role and Toscanini as conductor. Wednes-  
day, November 25, "Walküre" will be done, with  
Gadski, Fremstad and Schmedes, under Hertz.  
Thursday, November 26, "Madam Butterfly," with  
Farrar and Toscanini at the baton. Friday, No-  
vember 27, "Traviata," with Sembrich. Saturday  
afternoon, November 28, "Tosca" or "Aida."

It seems almost like a dream to read the pros-  
pectus of the local opera season soon to open. Sev-  
eral dozen works to be performed which are less  
than ten years old! The constant cry of THE MU-  
SICAL COURIER during the past three decades for  
operatic novelties in New York is at last being an-  
swered. We pointed out long ago to managers that  
the public would support new works and that the  
time honored repertory had grown threadbare and  
needed a rest. Managers are proverbially a conser-  
vative craft, and rather than hew new paths prefer  
to tread securely in the old ones. It would have  
been greatly to their profit if they had accepted our  
advice, advice which rarely goes far from the mark  
in matters musical.

RUDOLF HEYNE, of Leipsic, Germany, has been  
chosen as the new conductor of the Indianapolis  
Männerchor Society. He was recommended to its  
president by Prof. Louis Victor Saar. Heyne, a  
singer, pianist, organist and composer, is a gradu-  
ate of the Leipsic Conservatory and was a pupil and  
assistant of Augusta Goetze. In Leipsic he was di-  
rector of his own college of music, conductor of sev-  
eral male choruses, and a pedagogue of concert and  
opera singing. He was assistant director of the  
Leipsic Singakademie (the most prominent mixed  
chorus organization of Leipsic) and was an associ-  
ate of Hans Winderstein, conductor of the Leipsic  
Philharmonic Orchestra. The engagement of such  
a man as Heyne is an important step in the musical  
life of Indianapolis, which the Männerchor Society  
has done so much to advance. All the conductors

of ability who have made Indianapolis their home  
since 1864 have been brought to that city by the or-  
ganization in question. Heyne sailed on the Bar-  
barossa September 26, and will take charge of the  
Männerchor Society about October 10.

IN answer to THE MUSICAL COURIER's question  
recently, "Where is the Boston Symphony Orches-  
tra of yesteryear?" the management of that institu-  
tion sends out the following defense: "There will  
be but three changes of importance in the personnel  
of the Boston Symphony Orchestra this year, and  
only six changes altogether. Prof. Willy Hess has  
returned to the orchestra after his year's leave of  
absence, and he will resume his place at his desk as  
concertmaster. Sharing the desk with him will be  
Sylvain Noack, who takes the place of Czerwony,  
who was second concertmaster last year. There will  
be a new second bassoon, Edmund Mueller, of Berlin,  
who takes the place of Litke, who retires from the  
orchestra. The other changes are a new double  
bass, Oscar Ludwig, of Berlin, and two new second  
violins."

THOSE who read the first paragraph of "Music  
in the Middle West," published on another page of  
THE MUSICAL COURIER of this date, may be shocked  
to hear of such bad manners and irreverence in  
some of our churches. The lecturer who criticises  
the worshippers is an organist in Kansas City, Mo.  
People will, of course, come late to church, as they  
do to other places, but the frivolity complained of  
by the musician while the prelude is being played,  
and the minister's indifference to the musical part  
of the services, could not exist in the older and  
more dignified congregations, like the Episcopalians,  
the Lutherans, the Roman Catholics and the He-  
brews. The newer sects that rent out their edifices  
for concerts and other secular entertainments have  
themselves destroyed the uplifting spirit of worship.  
There may be just as many hypocrites attending  
the churches of the older faiths, but they have never  
violated the refined traditions of their belief. These  
have set their temples and cathedrals apart for the  
worship of the Creator and for the administration  
of sacraments, but for no other purpose, and hence  
the present generation is living up to the beauty and  
dignity of forms established ages ago.

VIENNA is in the throes of operatic novelties, two  
opera houses producing Flotow's exciting "Martha."  
Offenbach's "Les Contes d'Hoffman" is on the  
stage at three houses. At the Imperial Opera House  
Dalmores began an engagement in "Samson and  
Delila" in French. The Volks Oper opened its  
doors on Tuesday, September 15, with "Meister-  
singer," by the late Richard Wagner. Hofkapell-  
meister Gille—without decorations—conducted. A  
resonance shell was introduced, and the orchestra  
players were not able to look at the audience, which  
is proper, particularly while the performance is in  
progress. On September 18 the "Escape from the  
Seraglio" was sung at the Imperial Opera House,  
composer, one Mozart. At the Volks Oper, "La  
Traviata," novelty by G. Verdi, was sung on Mon-  
day, September 14, and on the 15th "Meistersinger,"  
as above. The week previous Vienna was culti-  
vating the following novelties, besides the above:  
"Madam B. Fly," "Lohengrin" and "Fra Diavolo"  
—yes, "Fra Diavolo," "Traviata" and "Martha" in  
Vienna! Also "Carmen," "Tosca," "Freischütz"  
and many light operas. Never despair. As  
long as the singing teachers in Europe continue to  
teach the old repertory, the old operas will continue  
to be heard. Opera roles are so frequently studied  
as if the pupils were parrots (and they become par-  
rots to a great extent) that the pupils can rarely  
study roles on the strength of their own volition.  
How seldom opera singers study roles without the  
coaching of a teacher. How seldom they study as  
independent artists. Hence there are so few really  
great opera artists.





## ON POINTS AND PEOPLES.

BY THE EDITOR.

PARIS, September 18, 1908.

**T**HE Munich Wagner cycles closed on Monday evening with the performance of the "Götterdämmerung," "Siegfried" having preceded this on Saturday, September 12. Our Oberammergau pilgrim and correspondent Smith, who sent his impressions to you some time ago anent the Mozart performances at Munich and the glaring disclosure of no singing in singing operas, writes to me that he attended the "Siegfried" performance after all, having repented while in the country. He says:

Knote's Siegfried you must know. It is a style of vocalization heard the world over in the German amateur singing societies. I remember in my old town they had a kind of consolidated vocal club called the Männerchorliedertafelsängerbundeskreis, and there was a tenor whose name was Schmidt (no relative of mine then) called, for short, Smiddy, and his tenor solos were always relished by the friends of the combined club, who never failed on those Sunday nights when the society gave concerts, to attend to hear "Smiddy" sing a solo by Abt, usually. He also sallied into the realms of "Lohengrin" and "Tannhäuser," although I never heard of his going for "Sieg-mund's Spring Song" or for "Siegfried." Knote sings in accordance with that style although, as a matter of training, his performance is artistic in comparison. But as I came to Munich to hear operas, which I suppose means singing, I must insist upon it that the vocal operations of Herr Knote were not in their results, what should be called, singing.

Feinhals was the mysterious stranger from the Walhalla bailiwick who discusses antediluvian historical legends with the distorted chemist Mime. One paper, following Shakespeare, said that he was every inch a god (the Neueste Nachrichten was so blasphemous). He may have been every foot a god, but he did not sing. He pumped up out of the depths of his human bellows deep and unsteady tones and he kept them religiously apart so as never to make a legato effect; nothing binding, no ties of any kind. Wagner said that his music dramas should be sung, but our friends in Germany do not sing; at least I did not hear any. Miss Fassbender gave a vivid dramatic exhibition of Brunnhilde and there was the usual declamatory indulgence as if the music should be explained and eloquently described. Like so many of her German sister artists, she is a talented woman but she did not sing. I knew a German singing teacher in America years ago who used to say "ansatz," "ansatz." "What do you mean by 'ansatz,'" was finally my innocent question. "I'll tell you, Smith: 'ansatz' means what you people falsely call 'attack,' which really means a harsh 'ansatz,' which is not proper in singing. No one can sing who has hesitation in the 'ansatz,' and as soon as the 'ansatz' is uncertain the whole song is apt to go wrong."

Hearing these German singers it appeared to me that the "ansatz" is either weak or uncertain or it is brutal and forced. The systems of placing the voices must be very defective, for most of the singers I heard in Munich were faulty in emission. But as bad as that were their broken phrases and their want of breath control—both the same in effect.

Frau Gmeiner as Erda did not get much encouragement from the local press and several papers recalled the performances of Schumann-Heink. Breuer was Mime. Gillmann was the Fafner, and Rosetti sang the bird like a vocalist. In the third act Mottl gave the brass an open lever and it made Munich howl. I can readily understand now why Mottl could not maintain himself in New York.

The object of the vocal art is singing. Germany has in recent years been invaded by foreign opera because the people are hungry for singing and the same feeling evidently prevails in New York. There must be a radical reform introduced in the German vocal training system if the German singers expect to flourish after this, which is, however, merely the opinion of your correspondent—Smith.

The facts are that the New York Metropolitan Opera House patrons have, during recent years, heard no German singing at

all. All the promises of Fremstad's singing ability faded in the Isolde climax. The men simply yelled and shouted to the limit of their powerful Teutonic voices, and Van Rooy was nearly impossible toward the end from the viewpoint of singing. No wonder the reaction set in. The German position can never be regained in New York until Germans who can sing will be assigned to the roles, roles written to be sung, not to be howled.

### Edmund Kretschmer Dead.

The composer of the "Folkunger," Edmund Kretschmer, died in Dresden on September 13, aged seventy-eight years, having been born August 31, 1830, at Ostritz. He was not only recognized in Germany and Austria as a thorough scholar in many branches of music, but in 1868 received the first prize at Brussels for a mass played at an international musical gathering. Being an organist, he composed organ and church music in large quantities, but also operas, his best known being the "Folkunger," produced in Dresden in 1874; "Heinrich der Löwe," text also by the composer, produced in Leipsic in 1877; "Der Flüchtling," produced in Ulm in 1881, and "Schön Rothtraut," produced in Dresden in 1887. He occupied many important positions in the musical field of Dresden, and was a commanding figure among the musicians of that Saxon section. Germany is full of Kretschmers, which is no less a compliment to the memory of the deceased, because German musical education is not only thorough, but cosmopolitan and liberal, embracing all schools.

### Harold Bauer.

Among the piano virtuosi to be heard in London, Paris, Berlin and Vienna during the approaching season is Harold Bauer, who begins in London on September 26, with another recital to follow on October 1. The two programs are of particular power in their logical construction and tributes to the most formidable piano masters of the strictly legitimate tendency. Not a new or experimental number is to be found in Bauer's scheme, and no attempt is made to cater to any modern tendency. Harold Bauer's performances of the past prove his versatility in all schools, but also do they show that he was inclined to open to the musical mind all the beauty as well as the idiosyncrasies of contemporary piano art. In the two programs launched by him this season he recedes, for the time being, and presents a series of piano works of recognized eminence and yet of such contrasting character as to invite the direct attention of every lover of music. I append them seriatim:

## First Concert

September 26th

BRAHMS	Waltzes, op. 39
MOZART	Sonata in F
SCHUMANN	Kinderszenen Toccata
CHOPIN	Polonaise in E flat minor Impromptu in A flat Mazurka in F sharp minor Etude in A minor
SCHUBERT	Impromptu in G flat
LISZT	Walderauschen
WEBER	Rondo brillante

(Continued on page 22.)

## Second Concert

October 1st

MOZART	Fantasia in C minor
CHOPIN	Sonata in B minor
BACH	Preludes and Fugues (Wohltemperiertes Clavier)
SCHUMANN	Papillons
SCARLATTI	Sonata in A
GRIEG	Albumblätter
LISZT	Mephisto Waltz

### Mahler.

A rather ominous rumor is making the rounds. For some time past it has been whispered that the managements of the Theater and Opera at Berlin and also at Hanover are to be separated in the functions, and that a distinct head will be appointed for each, and that negotiations are pending with Gustav Mahler for the place of director of the Opera at Berlin—that is, the Royal Opera. It is a rumor, but it is of such persistency, and insistency as well, as to call for attention. How far Mahler's American contract goes in time limitation I do not know, but if it is subject to cancellation or if it ends by agreement next season, Mahler may be at the head of the Berlin Opera sooner than those who predicted this event as the final Mahler outcome expected.

The likelihood of a Mahler diversion became apparent with the appointment of Toscanini for the Metropolitan conductorship, and this also lends color to the possible truth of the rumor. I give it merely for what it is worth, and as a factor as a rumor. Meanwhile Mahler, in reply to a request for information on the subject, writes to the Prague Bohemia, a prominent paper of that city, that he is in negotiation with the Berlin Royal Opera, and so far, or so good, as the case may be.

The very fact that Mahler could, at the present stage of affairs at the Metropolitan, when some results of his first season's work could find a more definite expression under his own control, even as much as consider, for a moment, any proposition from any source, discloses a polity which may have been presaged by some, but hardly considered serious by most of the some or the other. It has been suggested by the Mahler enthusiasts of New York, most justifiably, that at last the proper man had been found for the permanent enthronement of the ideal reality in the midst of us. Mahler's confirmation of the fact that negotiations are pending with Berlin does, however, not signify that we shall be without Mahler this season, and, let us hope, many other seasons.

### So Naive.

It may be well to recede awhile from the more serious in music to call attention to lighter motives, such as the following, "by special wire," in so important a publication as the London Daily Mail. Remember, "by special wire," and "by special wire" signifies the most important material for the public:

EARL AS VOCALIST.  
LORD SHAFTESBURY'S SOLOS IN A CHURCH.  
[By special wire.]  
London, Wednesday, September 16.

The Earl of Shaftesbury was the solo vocalist today at the service attending the dedication of a new organ at the church of Shaston St. James', Shaftesbury.

This is probably the first time that a peer of the realm has figured as a vocalist in a public ceremony.

The service concluded, he stepped out of the body of the church, where he had been seated, and took his place unsurprised in the choir stalls. His two solos were the well known oratorio num-

bers, "If with All Your Hearts," from Mendelssohn's "Elijah," and "The Soft Southern Breeze," from Barnby's "Rebekah." Although these solos make no demand on the dramatic qualifications of a vocalist, they are calculated to display the best features of a tenor voice.

Lord Shaftesbury possesses a tenor voice of real excellence. Some of the tones are of quite exceptional quality. If not of the robust order, the voice is by no means light, and is admirably suited for singing oratorio music; and, indeed, would be an acquisition to the musical profession. The handling of the solos betokened the trained, enthusiastic artist, who was perfectly in sympathy with his voluntarily assumed task and with his hearers.

An additional feature of interest was the fact that the organist of the church, F. F. Coaker, a native of Shaftesbury, is blind. All his playing has to be from memory, but by means of the Braille system he was able to memorize the accompaniments to Lord Shaftesbury's solos in less than an hour from the time of their being sung.

The noble lord's voice is of "real" excellence; not unreal or ideal, but real, and "some" of the tones



GADSKI ON VACATION.

This picture shows Madame Gadski enjoying her European holiday at a romantic spot—not in China, even though her garb might suggest that place. The youngest member of the group is the singer's daughter, Lotte.

are "quite" exceptional in quality. "Some" are "quite." The voice is "by no means light," although it is "not robust," and yet it is "admirably suited for oratorio music," and then comes the final stroke in the shape of the critical technical advice that it (the voice) "would be an acquisition to the musical profession." Probably he is a "real" nice young man, who has about as much of a "real" voice as the average singer turned out of the English vocal factories.

But all this is not the issue which is centered in the presence in the columns of a big English daily of such unnecessary and ridiculously stupid stuff as the above. It means nothing; it says nothing; the item has no value as news. It can be of no interest whatever to the world of music to which it seems to be dedicated. Even if it were all so, just as told, it would, in its complete summary, amount to nil or less, if that were possible. There is no hope for the masses when they are treated, all over the world, by the daily press with such unutterable stupidity. Classical music—how is it ever to be made a subject of rational general discussion! Hopeless. There are millions of intelligent people living today

and leading a life not unmixed with intellectual ambition, many of them, who do not know who Beethoven was, what he was, how he was and what he did. As for Chopin, he is known to a small circle and a very select one for knowing him, and as for such men as César Franck, or Goldmark, or John Svendsen, or Hector Berlioz, or Robert Franz, or Gade, or, well, let us say John Sebastian Bach—not one intelligent person in 1,000 knows these names with any kind of conscious assurance, unless he has actually studied music. However, I suppose this applies to all art. The intelligence of the age does not necessarily include art or a knowledge of its workers. The other evening, at a dinner in Paris, the name of Melozzo da Forlì was sprung by a painter-musician, and I am quite sure that had this Italian been a musician only, and not a painter also, he would not have known who Melozzo da Forlì was, although he was quite a man and worker, and some of his work is venerated today as unsurpassed in its style. Melozzo should not be neglected if Schubert is, or if Hartman or Volkman are, but they all are, by the intelligent masses. There is no time for excursions into these Elysian fields. People will not dive into the classics of art.

Naturally the daily press helps it along by publishing such stories as the above, which only assists in adding to the confusion. Music is usually the victim, for the everyday newspaper "hack" writer would not dare to discuss color when he is taking the greatest liberty with tone.

### Mozart.

Negotiations are pending here to bring the whole Munich Mozart cycle outfit to Paris, under Mottl's direction, and give it here as a "guest" performance. It will be given in German if it ever materializes.

"The Magic Flute" has been placed on the permanent repertory of the Raimund Theater, Vienna, and the Theater an der Wien has decided to give an annual "Magic Flute" performance every January 4, in commemoration of the first performance of the opera, which occurred on that day in 1802. This, however, does not exile the opera from the stage of that theater at other times.

There is not an original Mozart edition—French—to be found in this so cosmopolitan center of art and music. If you want Mozart in Paris you must send to Germany for it. In case of a fight—no Mozart. And yet some people who cry "Poor Mozart" think they are rich.

### Mechanical.

Several instruments are now shown here—reed organs—embodying mechanical operations always claiming the power of human substitution. The logical conclusion signified therein means a gradual elimination of the human factor in the performances on the keyed instrument, and then an invasion of the other fields. In fact, I saw in operation in Italy a string quartet the motive power of which was electricity, the inventor a priest who played it for me. The bows passed over the strings as the bow is used by the ingenuity of the human player. The effect was not unpleasant, and illustrated a possibility of satisfactory development.

Thus, with the advance of mechanical means of propulsion, such as the horseless vehicle and the air motor, or the motor that lifts its own weight and additional weights up into the air and is directed at the same time, we also find human genius extending its power into the performance of music mechanically. That is just what it is, for no matter how a roll is played, it always plays just as indicated or as the player desires to play it—a roll—a marked roll. Somebody else marked it; not the player. Again, mechanical, one roll sometimes representing 10,000 others made from the same matrix, we may call it again mechanical. Touch, one of the principles of the performance of musical instruments, is entirely removed as an element, for it is also mechanical with these contrivances. It all may be



all right; the future will tell, as it always does. But I happen not to believe it to be all right, and I propose to stand by my belief. Every honorable mind will honor me for it, and that is also unavoidable. The large pecuniary advantages lost are of no consequence to me in face of the consciousness of doing what I believe to be right—absolutely right. Sooner or later I had to face this problem, and there never was any doubt in my mind. I am in favor of music.

As long as we are going to have music under the control of a mechanical power, giving the human impulse no opportunity to exert or exercise itself, making it easy for any one, any person, to play, as is claimed, as good or better than the most accomplished educated musician, let us have the music right, at least. Compositions of the most elevated or even mediocre nature in the bastardized form are a prostitution of the Art, and not only do they subvert the very principles of music as art, but they seem, to me, to defeat the whole claim of the defenders and supporters of the mechanical means of music. If the mechanical instrument does act as a substitute of the human intelligence and study, why does it not perform with a proper roll? Why must it take refuge with a fraud, with a fake roll, such as the 65 note roll, sold daily to innocent purchasers who believe they are buying music when they are really being infamously swindled? Why not use the music as it is written, as it is composed? If any mechanical instrument cannot be used except in conjunction with a fraud device, that instrument is also a fraud. How can we escape from this? We cannot.

For this reason alone is it not a source of serious consideration before any one commits himself to such devices, associating his name, his reputation, his artistic standing, with it? Should it not be a very earnest matter? Ethically also; legally also. Certainly commercially also.

No one should be so blind to his future interests as to insist upon association with a mere simulacrum, with a mere pretense. It is bound to be disastrous in the long run and probably in the short run. On its face, as seen, any instrument using the 65 note roll should be discarded at once; it is a falsification of the art; it is a counterfeit and worse. Once found, a counterfeit can be destroyed, but a false conception of music is nearly ineradicable. It is a shame to countenance it.

#### OUR PLATFORM.

The various political parties have published their platforms for the coming Presidential campaign. THE MUSICAL COURIER feels that it ought to publish its musical platform for the season of 1908-09. Tersely put, we believe:

That New York needs a permanent symphony orchestra.

That foreign opera singers are paid too much here.

That musicians should not play and sing without pay.

That the mechanical piano with its 65 note roll is a menace to healthy musical development.

That American piano manufacturers should give the American pianist a chance.

That there should be more American singers at our two opera houses.

That professional critics of music should be abolished.

That all grand opera in America should be sung in English.

That THE MUSICAL COURIER is the greatest newspaper and best advertising medium in the musical world.

THE 500th performance of Mozart's "The Marriage of Figaro" took place in Berlin last week. The star of the evening was Johanna Gadske, who made a brilliant success in the role of the Countess.

## “THE MAIMING OF MUSIC.”

REPLIES TO THE REMONSTRATORS.

Following the reply published in this paper to a letter of polite protest received from William Braid White, the writer of the answer hid him to the country for a well earned vacation, and considered the "Maiming of Music" incident hermetically sealed, for the balance of the season at least. However, Mr. White refused to "stay put" and flung down his gauntlet again, this time in the shape of an answer to the answer of his original letter. The new White missive was received at THE MUSICAL COURIER office in the absence of the "Maiming of Music" editor, and, considerably enough, he was spared its perusal until after his return to his desk. That is the reason why the answer to Mr. White's answer to our initial answer had to be postponed until now. In the meantime, as Mr. White's letter was addressed to THE MUSICAL COURIER EXTRA, the editor of that publication took a shy at our correspondent, and did it in a fashion which clinches the whole subject most decidedly. The second White letter and the reply of THE MUSICAL COURIER EXTRA editor appeared in that publication on August 29, and they are reproduced herewith, in juxtaposition:

Editor Musical Courier Extra:

I am very much obliged to you for the ample space and extended treatment with which you have honored my obscure communication of the 28th ult., in your issue of this current week. It is true that one less conscious than myself of the honor thus accorded might be disposed to think your attitude neither perfectly well-bred nor entirely disingenuous. Such a captious person might go so far as to suggest that to sneer at me because the stenographer, who copied my letter originally, misspelled three words, and because I hastily overlooked them, was not merely unkind, but in extremely bad taste and totally unworthy of the editor of an important organ of public opinion. I say, it is conceivable that such criticisms might spring to the minds of some persons.

But this is foreign to the matter which I now have to ask you to consider. You state that you will take me at my word with reference to the proposed test of player as against digital playing. I need hardly repeat that I am perfectly willing to undertake the test which I myself proposed, but the financial consideration which you suggest is surely unnecessary. In the first place, your original proposition, in the article published in the EXTRA on August 8, ran as follows: "We, on the other hand, challenge any mechanical piano in the world to reproduce, so that we could not tell it from the original performance, a Chopin mazurka as played by De Pachmann, a — etc." you agreed to forfeit \$1,000 to any mutually agreed upon musical charity in case you could not prove your claim, provided that the player-manufacturer would agree to do likewise in case you were held to have proved it. Incidentally, let me call your attention to the misspelling in the line following this statement in your paper of August 8. Surely incorrect proofreading and composition are not less culpable in your organization than on my part. Also how about your spelling of Tocatta in the same paragraph? "Tocatta" and "abaility" in the same paragraph look queer also, do they not? I presume, sir, that in making these remarks you were led thereto by the course of your argument on so-called "official" interpretations, by composers and pianists. I have never supposed that such "interpretations" were valuable, nor would I dream of looking twice at one. My argument has a distinct basis. I say to you that I care nothing for arbitrary so-called interpretations, no matter who makes them. Furthermore, I have all the time contended for just this; that no matter what any one else has ever done or ever can do, I have proved and will demonstrate to the satisfaction of a reasonable and calm-minded expert that I can produce actual musical effects. I care nothing for your attitude with regard to the policies of the prominent player manufacturers. No player manufacturing firm whatever employs me, directly or indirectly. I do not even desire any advertising from your important and impartial organ of opinion. I would not even wish such a test to be public if it could be made private. I would not even wish the name of the player-piano used by me at my home to be made public. If, therefore, the COURIER will lay aside all money considerations, and take up the matter from the simple viewpoint of art discrimination, then I shall be glad to

meet any representative without delay and arrange details. But I have no intentions of putting up \$500, even for the benefit of a philanthropic enterprise, on what is essentially a gamble. I say "gamble" because you desire me to invest money upon an uncertain event. The elements of contingency and speculation which you would introduce will simply intensify the aleatory nature of an occurrence already dependent for its outcome upon the unknown contingency of the states of the judges' minds at certain given moments in the future.

If I had wanted cheap notoriety I would have taken a different standpoint. If I wanted gambling I know where to go for it. But I have simply wished to evoke rational discussion. It seems to me that this stand of yours is essentially unworthy of the artistic temperament.

Moreover, since I am not directly or indirectly connected with any player manufacturer, it is not at all likely that any player manufacturer, or even the maker of my own player-piano, if he knew I had it, which he does not, would put up the money for me.

But if some excitement is necessary for you apart from the ordinary mental processes incident to such a test, I would suggest that we agree that the loser stand dinner to the whole party at some good café. If you care to take me up on the simple proposition I make, we can arrange the details at your convenience. I wish to say once more that I have no time for any such thing as the absurd, preposterous so-called official interpretations put out by any one. I rely upon myself solely and indeed am vastly amused to note how no one else seems to be willing to join me in my solitary position. Incidentally, also, let me say that I will play every note of the op. 57 sonata, or of any other piece that you care to choose from the list I gave you. I understand precisely every point involved in this assertion, and make it calmly and deliberately. This does not mean touching the keyboard with my finger, either. I mean I will do it with my player and not otherwise, in a perfectly legitimate manner; to wit, through the agency of the roll.

And now, sir, let us conclude this little matter, to which you have already been good enough to devote space and time. I assert that if tempi on the player are arbitrary, it is the fault of the person who is trying to play. I assert that every evil effect which you ascribe to the player in the third paragraph of your article No. 3 is traceable to the same effect. I say that any one who is fool enough to follow any dotted lines has himself to blame. I say also that if music rolls are cut badly they can be cut well. I say that a roll can be a perfect literal translation of a score and I can prove it. I say that the player requires, for a complete development of its capacities, attention, study and care, and I repeat that it can be made artistic. The question of how far it is today being made otherwise is entirely irrelevant, immaterial and unnecessary. What I stand for on paper, I will stand for in fair test, not otherwise.

A last consideration. You accuse me of being incompetent to criticise pianistic things, since I am not a pianist. Your own statement of your experiences with players gives you no greater license to talk about my statements concerning these instruments. If I am, through my experiences, estopped from criticising pianism or digital-clavier gymnastics, then you, by the same token and through the same logical process, must be held incapable of criticising the player, since your experience in the one field is certainly not more valuable than mine in the other field. You compel me to add that a due sense of decency and a dislike for the discussion of personal matters alone restrained me going into details as to my critical ability or from saying that I studied piano playing for several years, together with harmony, orchestration and musical acoustics, and other cognate subjects. The fact that twelve years ago I suffered an accident to my right hand which disabled two fingers more than sufficiently explains the fact that I had to abandon piano playing. Nevertheless, even today I play a little, but my hands will not allow me to overcome the technical difficulties that abound in good music. Can you wonder that technic has taken the form of a "threatening specter" evoked by the piano, which today, unfortunately, is cold enough to my impotent dexter member? I would not have bothered you with personal details, but I feel that the construction put upon my words, proper enough in view of the previous lack of explanation, now needs that explanation to clear it up.

Your ridicule over my reference to the Prometheus legend is not particularly clever, when one considers that the hero in question was punished by Zeus for bringing fire down to man and thus giving him the first start in his struggle to attain godhead. In short, Prometheus was chained to the rock with the vulture gnawing at his vitals because he was a benefactor to the human race. So I

would respectfully suggest, sir, that you do not, *causa argumenti*, compare Prometheus to the Player. For in that case, while I may not be Hercules, you certainly must be Zeus.

Incidentally, you might be interested to know that I am simply an obscure individual who tunes pianos, writes articles and books, and occasionally takes a fling at the Scribes and Pharisees of the world of art.

Very respectfully,

WILLIAM BRAID WHITE.

126 West 100th Street, New York City.

"We give space to the above communication, not because it contains anything of value in the controversy in question, i. e., the 65 versus the 88 note music roll, but to give the writer an opportunity to reply to the criticisms that have appeared in this paper.

"In another part of this issue of THE MUSICAL COURIER EXTRA there is a communication from Edwin Milton Booth, which out-Baxters Billy Baxter's letters, and even gives the famous Tom Lawson, of Boston, a run for his word manipulations. Neither of these communications really present any arguments regarding the controversy of the music roll used in the pneumatic Player Piano. On the contrary, Mr. White, in his communication, concedes every point that is claimed by THE MUSICAL COURIER EXTRA; i. e., that the music roll is *not* correct, but that it *can* be made correct. This is the very point that THE MUSICAL COURIER EXTRA is endeavoring to bring before the minds of those who have to do with the making of Pneumatic Players, the cutting of music rolls, and the dealers who sell these products.

"Undoubtedly a correct transcription can be given of any musical composition as far as the actual notes are concerned in the 88 note music roll. The contention of THE MUSICAL COURIER EXTRA is that the present 65 note music rolls give a bastard transcription of a majority of the compositions, and, therefore, are doing a great injury to music in thus teaching the unmusical wrongly. This even goes so far that it teaches the musical incorrectly.

"Mr. White and Mr. Booth seem to feel that the question of a correct reference to mythology is of far greater importance to the controversy in hand than the controversy of a correct cutting of the music roll. Mr. White's communication makes plain and concedes every point contended for by Mr. Blumenberg in his articles on this subject, and it must be conceded that Mr. Blumenberg's articles are the basis for all of the controversy in hand. No doubt, the critic of THE MUSICAL COURIER Wednesday edition will reply to both the communications of Mr. Booth and Mr. White, but whatever the contentions of these writers as regards mythology, the question of touch, the question as to whether the mechanical piano can interpret a composition as do the great pianists of the day, is really not germane to the subject in hand—it is a question of the honesty of the music roll that is now being sold to the public.

"It long has been conceded by all who know anything about music that it is impossible to mechanically reproduce what can be done through the agency of the brain and the hand. Our correspondent may believe that he can do what he claims with the mechanical Player, but let us assure the gentleman that those who have to do with the making of THE MUSICAL COURIER publications have studied this subject ever since the Pneumatic Player has been on the market. It is a question whether all of the expert manipulators of the Pneumatic Players have not been heard by those who are employed in THE MUSICAL COURIER'S offices, and it must be confessed that, with the possible exception of the Welte Player, not one of these experts has been able to 'play' a composition through the medium of the present music rolls and the present Pneumatic Player in such a way that it was impossible to tell whether it was a mechanical Player producing the music or a human Player.

"There is no manufacturer of Pneumatic Players

in this country, so far as those connected with THE MUSICAL COURIER EXTRA are aware of, who will positively and honestly claim that it is possible to produce, through the medium of the Pneumatic Player, music such as the great artists of today get out of the piano.

"However, this part of the controversy is left to the critic of THE MUSICAL COURIER Wednesday edition, who wrote the articles that have brought forth the two communications referred to. He is personally able to take care of himself in all matters pertaining to the music of the highest class, as his training, his ability and his experience place him at the head of the writers on this topic. He is a musician by birth and by inclination. While he may not be able to tune a piano, yet it can be asserted with some authority that he certainly knows when a piano is in tune, and he also knows when a piano is correctly played. His income is also sufficient to enable him to meet the proposition of the Brooklyn tuner as regards the wager for a dinner, whether the dinner be at Push's or the St. Regis.—[Editor THE MUSICAL COURIER EXTRA.]"

The foregoing reply of the editor of THE MUSICAL COURIER EXTRA covers the main point of the contention thoroughly, and as the writer of the "Maiming of Music" series expressed his opinions completely in those four long articles and in his response to Mr. White's first letter, there is no need to go over the same ground again at this time.

We admire a well planted blow, even when it falls upon our own optics, and we acknowledge our indebtedness to Mr. White for pointing out the errors in the proofreading of the August 8 issue of THE MUSICAL COURIER EXTRA. There is no perfectly edited paper in the world, as Charles A. Dana proved when he attempted to bring out an errorless edition of the New York Sun, and offered a large money prize to any one who discovered in the number any typographical or other mistake. Mr. Dana was deluged next day with letters calling his attention to scores of errors, and the laugh that rang through the newspaper world against the New York Sun has become a matter of history.

We are too busy now, at the opening of the season, to arrange for the test we proposed (the human pianist versus the Player) unless it be placed upon the financial basis we suggested. Surely we could not show our good faith and our confidence better than by being willing to lose \$1,000 if we be proved in the wrong. Nevertheless, we are satisfied to accept Mr. White's proposition regarding the dinner if he will remind us of it later in the season, say in November. Then it will be easier to select the necessary committee, for many musicians of our acquaintance have not yet returned from their vacations.

Whether or not our mythological comparison was clever is purely a matter of personal opinion. It should be remembered that Mr. White was the one who first introduced mythology into this controversy by his reference to Prometheus and the fire he brought to earth. This paper comes closer than any other we know to being Zeus in the musical world. By the way, is that dinner to be with wine?

Before this discussion is definitely closed in these columns, it is our duty also to reproduce another letter received by THE MUSICAL COURIER EXTRA:

SCARE CROW FARM.  
WHITE PLAINS, N. Y., August 26, 1908.

Editor Musical Courier Extra:

I haven't anything to do this morning and just for the fun of it I'll take a slam at the guy who answered William Baird White's letter in this week's COURIER.

Now, I don't know who this man White is, but he must be a dub or he would not go up against the COURIER'S game. And touching on this piano-player controversy, in so far as the 65 versus the 88 note roll is concerned, he stands no more show of making good than a dog in a cat match. Indeed, I may state that the mental hardihood of those holding briefs for the artistry of the mechanical player, per se, are quite on the level with the contentious snoozer who questioned the difference between chicken salad and some-

thing else. But this is not what I am driving at. Your man made good until he monkeyed with mythology. I refer to the last paragraph of the reply to White's letter.

As a matter of fact, White did not foozle when he rang in Prometheus. On the contrary, it was quite pat. Your man wrote, commenting on it: "If we have not forgotten our mythology," etc. Now that is just what your man did.

Prometheus was the bloke who swiped a little fire from the chariot of the sun and tossed it down to earth. With this fire mankind got an even break with the world. Ever since, Prometheus has been regarded as the friend of man. Of course, Jove got sore, as all highcockalorums do when the common pee-pul get a shade the best of it, and so he started in to get hunk with Prometheus. What did the old sucker do but chain poor Prometheus to a big rock and shoo a flock of vultures on him. Not eagles, as your man states, but vultures. Aeschylus, who wrote the original dope about Prommy, uses the Greek equivalent for the word vulture, not eagle. Now, these ornithological specimens are quite distinct. And say, Aeschylus should have known, because tradition relates that his death was caused by an eagle dropping a tortoise, to break its shell, on his bald coco, which the bird had mistaken for a stone. Period, new paragraph.

However, comma, I have been digressing. The reason I did was just to show you that I am there with the big dipper when it comes to laddling out this high brow stuff.

But to come back to taw. Prometheus was certainly given a tough deal. The vultures swooped down on him and began pecking away at his liver. Yet Prometheus never uttered a peep; he was game, all right.

Jove was willing to let him go if he would ko-tow, but Prometheus said "Nix on the ko-towing," and continued to suffer more pain than a man with the gout.

You see, old man, Prometheus was wise to something about Jove; he had the Indian sign upon him. I am not exactly hep to what it was, but it was something or other. Perhaps Prometheus knew about the friendly doings Jove had with a Certain Party, but I am not sure. I'll look it up.

"Now, for God's sake, Boothe, what's the answer to all this? Come through with the answer," you ask. Well, this is the answer. Perhaps in the obfuscated noodle of this guy White the following idea was in the process of incubation.

It may have been White's idea that some latter day Prometheus, hanging out on the Musical Mt. Olympus, where the long haired and pin headed "Dutch" professors hold court, gave to the yearning mortals here below the device which is to put the professors out of business. That is what the fabled Prometheus did. He handed mortal man a light which enabled him to "smoke up." Jove and his satraps were, of course, sore, just as the "Dutch" professors are now.

The real mission of the IDEAL player-piano is to eliminate the obnoxious personality of the average virtuoso, with all of his disgusting concomitants. I can call to mind but few who even look like anything human. But I must chuck this subject or I'll suffer an attack of hysteria of the pen. And I spare you, old man, because you've always been a friend of mine.

Yours truly,

EDDIE BOOTHE.

P. S.—And say, old man, it's a low down Irish trick to knock a man for this orthographical stumbling. It's not germane to the argument. I am a bum speller myself.

That communication was answered by the editor of THE MUSICAL COURIER EXTRA as follows:

"It will be left to the writer of the answer to Mr. White's letter to take up this communication of Mr. Boothe's. It will cause two brilliant writers to cross pens, and, no doubt, Mr. Boothe will find that he has met one who is worthy of his steel pen.

"It has been some time since the trade has heard from the versatile 'Eddie' Boothe. From the pen of this genius there have, from time to time, emanated some brilliant effusions that have attracted unusual attention of those who know the ability of this gentleman, both as regards the selling of pianos and the writing about trade conditions. While Mr. Boothe has not been connected with the piano trade for some time, and has, in fact, turned his attention to the training of blooded horses at White Plains, he yet keeps pace with matters musical and points pertinent to piano propositions, so that when he is met it is surprising the knowledge he possesses of current events. Mr. Boothe admits that he reads THE MUSICAL COURIER EXTRA."

The present writer, flatteringly referred to as "brilliant," does not know "Eddie" Boothe personally, but feels that he would like to meet in the flesh the possessor of such a poignant and picturesque vocabulary, and one who obviously is on the most



intimate personal terms with the best people in mythological society.

The inditer of these lines knows the fabled ladies and gentlemen of antiquity merely from hearsay, and from book acquaintance gained during a few unprofitable and inglorious years at college. He dare not, therefore, trust to his own information in arguing either ornithological or mythological questions with Mr. Boothe—and the present matter at issue seems to be a combination of both. The printed page was referred to in the much neglected library of the scribe who is struggling with this screech, and he found the following collection of data regarding Mr. Prometheus and his unfortunate adventure with the insatiable bird:

Standard Dictionary (Funk & Wagnalls, 1902), page 1425:

The son of the Titan Iapetus and the Nereid Clymene, the founder of civilization. When, according to Æschylus, Zeus had resolved to destroy the human race, Prometheus gave man the mastery over nature by bringing him fire stolen from Hephæstus, for which Zeus fastened him on Mount Caucasus, where he was torn by an eagle until rescued by Hercules.

Century Dictionary and Cyclopedia (Century Company, 1894), page 827:

\*\*\* daily his liver (which grew again at night) was consumed by an eagle.

New International Encyclopedia (Dodd, Mead & Co.), Vol. 14, page 559:

Prometheus himself was fettered to a column, and visited daily by an eagle, who devoured his liver, which always grew again during the night. \*\*\* Hercules, by the will of the god, slew the eagle.

Webster's International Dictionary, 1898:

\*\*\* Jupiter sent Mercury to bind Prometheus to Mount Caucasus, where a vulture preyed upon his liver.

Tooke's Pantheon of the Heathen Gods and Illustrious Heroes (E. J. Cole, Baltimore, 1827), page 274:

Jupiter punished Prometheus in this manner; he commanded Mercury to bind him to the mountain Caucasus; and then he sent an eagle to him there, which continually gnawed his liver.

Classical and Mythological Dictionary, by H. C. Faulkner (A. L. Burt, 1884, New York):

Jupiter \*\*\* ordered Prometheus to be chained to a rock, where a vulture was to feed on his liver.

Last of all there is "Prometheus Bound," Æschylus' tragedy, containing the original Prometheus tale. The translation from which THE MUSICAL COURIER controversialist gleaned his meager knowledge of Æschylus was made by one Robert Whitelaw, and is published by the Clarendon Press, Oxford. In the marvelous and majestic dialogue wherein Hermes threatens Prometheus with Zeus' vengeance, "disaster's crowning wave," the conversation (according to Whitelaw, lines 1058 to 1067) runs along thus:

Hermes:

\*\*\* With thunder first,  
And with his lightning's flame the Almighty Sire  
Will rend this rugged gorge, and tomb thee there.  
And fold thee in the rock's encircling arms.  
Long years shall pass, uncounted; then thou shalt  
Back to the light return; and the winged hound  
Of Zeus, his ravening eagle, with fierce beak,  
Shall rend the tatters of thy mighty frame,  
A day long guest unbidden to the feast,  
And on thy blackening liver gorge his fill.

The foregoing completes the references which the limited time of our chronicler enabled him to consult, and the contest appears to be a fairly even one between the vulture and the eagle. It was a nefarious feast for either one or both of those birds to be engaged in, therefore a quarrel as to which did the deed is bootless at this late day.

The issue in our "Maiming of Music" articles was one regarding mechanical pianos, and in his assertions regarding them the original asserter is glad to find that he is backed up by so learned and influential a person as Mr. Boothe.

We are always glad to learn, however, and if Mr.

Boothe discovers any better authority than the foregoing for his contention that it was a vulture which caused "Prommy's" liver complaint, then we will submit gracefully to the inevitable. We beg, though, that no Greek be hurled into this discussion; what little of it we ever knew we forgot long before the mechanical piano was fastened on the musical world and preyed upon its vitals.

#### VIOLINISTS! VIOLINISTS!! VIOLINISTS!!!

"One swallow does not make a summer," and so, after having published last week a list of some of the pianists who are to play in this country this season, THE MUSICAL COURIER feels that it is but just to follow with a list of violinists. In comparison with the pianists, the list of violin players shows a larger percentage of foreign names. Let it be stated here that this list is by no means complete. If any of the players have been overlooked it is the fault of the historian, whose memory is not infallible:

Adamowski, Timothee,  
Arnold, Richard,  
Austin, Florence,  
Bauer, Ernest,  
Becker, Dora,  
Becker, Ludwig,  
Butler, Herbert,  
Carri, Ferdinand,  
Carri, Hermann,  
Clark, Bertha,  
Cole, Lucius,  
Collier, Bessie Bell,  
Dameck, Hjalmar von,  
Dick, Maximilian,  
Dietz, Herbert,  
Elman, Mischa,  
Ende, Herwegh von,  
Esser, Franz,  
Fletcher, Nina,  
Fonaroff, Mark M.,  
Franko, Nahan,  
Frederiksen, Frederik,  
Grasse, Edwin,  
Hahn, Adolph,  
Hahn, Frederick,  
Hall, Marie,  
Happich, William,  
Hartmann, Arthur,  
Heermann, Hugo,  
Herites, Marie,  
Hess, Willy,  
Itto, Fritz,  
Kaltenborn, Franz,  
Kessler, Joel H.,  
King, William Grafing,  
Klein, Karl,  
Kneisel, Franz,

Kotlarsky, Samuel,  
Kramer, Leopold,  
Listemann, Bernhard,  
Marcosson, Sol,  
Marshall, Gertrude,  
Marx, Leon,  
Mead, Olive,  
Meyer, Otto,  
Miersch, Johannes,  
Moerenhout, Charles,  
Moore, Marguerite,  
Morgan, Geraldine,  
Munkacsy, Jan,  
Musin, Ovide,  
Naimska, Marie,  
Nichols, Marie,  
Nitke, Maurice,  
Petschnikoff, Alexander,  
Petschnikoff, Mrs. Alexander,  
Rich, Thaddeus,  
Rocca, Giacinta della,  
Saslavsky, Alexander,  
Schill, Otto K.,  
Schmitt, Henry P.,  
Schradieck, Henry,  
Severn, Edmund,  
Skogaard,  
Spalding, Albert,  
Spiering, Theodore,  
Trnka, Alois,  
Venth, Carl,  
Visanska, Daniel,  
Voipe, Arnold,  
Weidig, Adolf,  
Zimbalist, Efreim,  
Zukowsky, Alexander,

RICHARD ELCHINGER, an Austrian critic, says of the "Pelléas and Mélisande" performance in Cologne recently:

It cannot be denied that the psalmizing tones during the first quarter of an hour create something like an atmosphere appropriate to the drama. But only till one notes with increasing consternation that the composer intends to continue this prelude to the end, and by no means uses it as a mere springboard for melodies. One keeps on thinking, "Now they come." But the gurgling orchestra continues in its misty way without ever producing the least plastic motive. The audience grew smaller from act to act.

Why do bigoted critics insist on trying to find "Pelléas and Mélisande" like other operas? It isn't—and therein lies its chief charm.

In addition to Godowsky (see cablegram on page 20), the Vienna Conservatory is trying to secure for its faculty Engelbert Humperdinck and Willy Burmester.

#### Flora Provan Returns.

Flora Provan, solo soprano of St. Paul's, Trinity Corporation, is in the city again after a pleasant interim spent at Atlantic City and elsewhere. Her singing last season made her many friends, and her engagements for this season are frequent and of high character.

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**Madame Nordica in "The Book of Pearls."**

Dr. Kunz is the author of the new "Book of Pearls," soon to be put on the market, a history and description of famous historic and present day pearls. Practically every great gem collection in the world was placed at his disposal for examination, and it is interesting to note that Madame Nordica's famous pearl necklace is ranked by him as the finest in the United States. It consists of about thirty pearls, of from fourteen to eighteen colors, the largest weighing nearly 120 grains. So Nordica's audiences, during her coming concert tour, in addition to hearing one of the most wonderful prime donne in America, may also have the opportunity of seeing the most famous pearl necklace in this country. Her tour, which is under the management of R. E. Johnston, extends from coast to coast.

She opens at Rochester, N. Y., October 7, then goes South for a short tour, then North again to Milwaukee, and from there on to the Northern Pacific Coast, singing in San Francisco on December 13, then going to Oakland, San Diego, Los Angeles, etc. She returns East via Texas, then North through the Middle West, singing in New York, at Carnegie Hall, on Saturday afternoon, February 13. She will then make a short trip through New England, closing her tour at Symphony Hall, Boston, February 20.

**INDIANAPOLIS.**

614 NORTH PENNSYLVANIA STREET,  
INDIANAPOLIS, Ind., September 24, 1908.

THE MUSICAL COURIER correspondent has just returned from Stamford, N. Y., in the Catskills. No inducement to write a letter about musical matters there was offered during his two months' stay, as no musical concerts or productions of exceptional interest took place, notwithstanding the fact that Stamford boasts a very attractive Opera House, seating about 800 people. Also the music at the different hotels was the usual kind heard at such places—and, alas, at so many New York hotels even—that is, the latest ragtime pieces, the latest so-called song hits, and a few operatic selections of the caliber of the "Bohemian Girl," strewn in here and there. The most ambitious attempt was the selection in three parts from "Madame Butterfly," which music really "off the stage" and without the Puccinian charm of orchestration loses a good deal of its attractiveness. The result of these limited repertoires was that, although some of the individual performers were highly talented and accomplished musicians, yet THE MUSICAL COURIER correspondent was, most of the time, glad to stay away from the hotels during music hours and wield the golf sticks or the tennis racket instead.

During a short stay in New York before the return to Indianapolis, the writer enjoyed a charming musical visit with the pianist, Adolf Glose, at his suite in the Castleton. The writer and the host contributed to the program. Among the guests were Clara Kellogg-Backer, Madame Montague-Turner and Augusta Glose-Leeds.

Back in homelike Indianapolis I find things musical yet a bit slow, owing to the exceptionally high temperature of these pleasant September days. Indiana, the Hoosier State, has been "dry" for the last three or four weeks, and beset with hay fever, and generally suffering from dustiness. A good and heavy rain shower of two or three days' duration would be more welcome to exhausted humanity than the finest Beethoven symphony concert, yet the music schools have opened their doors, the German singing societies have begun rehearsing, the theaters are well patronized and things musical, generally, look promising for the coming months. Most noted musicians are back in town, with the exception of Karl Schneider, who is still conducting opera in Berlin, Germany, and Madame Thorner, who is sojourning in Paris, France, singing and studying, and possibly some others.

Musical managers here, such as The People's Concerts Association, Madame Ona Talbott, Herr Ferdinand Schafer and others promise much in the way of concerts

and recitals of local and foreign talent. "The Devil" showed up here at English's Opera House on three consecutive nights and one matinee, drawing big crowds, and "the devil of a devil" Mr. Dixie was! Barclay Walker's (an Indianapolis composer's musical comedy) "Marigold," which had great success at Wheeling, W. Va., will be presented at English's Opera House next week, and, for good reasons, will receive more than the ordinary share of popular attention.

JOHANNES MIERSCH.

**Tina Lerner's Success.**

Following are a few recent press notices of the many brilliant ones received in Europe by Tina Lerner, the Russian pianist:

Yesterday afternoon in the presence of a gathering of specially invited guests, Tina Lerner gave evidences of great art. This still very youthful lady—a Russian—is one of those who, in the first tones they sound, prove that they have more significance than the

particularly, in Chopin's preludes, which she interpreted not only with tenderness, but also with healthy and hearty expression, and with which she quite captivated her audience. Her beautiful and colorful touch is especially well suited to the works of a poet of the piano who, in his own way, has not been equalled.—Neue Preussische (Kreuz.) Zeitung, Berlin, March 8, 1907.

Tina Lerner has real talent. How charming she was, for instance, in Godowsky's masterly re-arrangement of Rameau's "Tambourin" in E minor. She gave a brilliant performance, too, of the difficult "Study in Thirds," in G sharp minor. In the passages of the tempestuous B flat minor prelude she seemed to exult; while melancholy and exquisitely fine in expression sounded the B minor cantilena in that assai lento which suggests so many things. Among other compositions, she played Borodine's "Au couvent." Rarely have I known the program music in a small piano sketch to be so cleverly and musically rendered.—Der Roland von Berlin, Berlin, March 3, 1907.

Tina Lerner, the countrywoman of Rubinstein and Esipoff, has learned much. One finds it hard to believe that any one so delicate in appearance can have such mastery over her instrument. In her rendering of Schubert, as well as Chopin and Liszt, she displayed an extraordinary technique. With her amazingly sure fingers she made one tone-poem after another seem to live and glow with a wealth of color.—Berliner Börsen-Courier, Berlin, March 6, 1907.

The latest attraction is Tina Lerner, a young Russian, who bore the chief burden of the evening in a program which included ten piano selections. She is a player of notable facility, fiery temperament, and bright activity.—Berliner Morgenpost.

After Marzella Lindh, on March 1, a brilliantly talented pianist, Tina Lerner, appeared on the platform. This fascinating young artist, a pupil of Godowsky, revealed to us, in a number of small pieces by Handel, Rameau, Schubert and Chopin, a beautiful and noble tone and an admirably polished technique.—Zeitung am Mittag (Berlin), March 3, 1907.

The youthful pianist, Tina Lerner, was the object of attention and curiosity. She has within her very advanced ability and generous gifts.—Berlin Wahrheit.

**Schenck's New Cantata.**

Elliott Schenck's cantata for women's voices, "The Faint Little Heart," with contralto solo and small orchestra, occupying twelve minutes in performance, is to appear in print the middle of November. The poem, which tells in beautiful verse the story of a faint heart whose sadness is dispelled by the joyous gaiety of a happy rosebud, is by the well known authoress, Mrs. M. R. Haskins, whose two novels were widely read. Mr. Schenck's compositions are so well known that no reminder is needed, save to suggest to conductors that they inspect it without delay. Two prominent metropolitan clubs will produce the cantata this season.

**Baritone Downing Ready.**

George H. Downing returned to New York from 101 days in Dutchess County, ready for the season's work, which promises to be larger in quantity and more paying as to quality than that of the previous year, although he has no reason to complain. Everywhere he sang last season he was splendidly received, making new friends by the hearty quality and artistic use of his baritone voice. Singing in concert, oratorio, and teaching, as well as his church work, occupy his time, and in each of these departments of his professional activity he is capable, because experienced and enthusiastic. It is but a matter of time and opportunity when he will have the widest reputation.

**Bookings for Frank Ormsby, Tenor.**

Good tenors are rare, and Frank Ormsby is a good one, therefore it is not surprising to hear of his heavy bookings so early in the season. Concerts and recitals just closed for the singer include: Musik Verein, Milwaukee, Wis.; Choral Society, Minneapolis, Minn.; Tuesday Musical Club, Akron, Ohio; Choral Society, Lynn, Mass; recital, Susquehanna University, Selingsgrove, Pa.

Heinrich van Eycken, the Leipzig song composer, died recently, aged forty-seven.

The Hamburg Conservatory will reopen October 8.



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MADAME NORDICA.

average, and that they possess strongly marked talent, which, clearly, has been developed with the most zealous care. No slip, no exaggeration, disturbed one in her work. Yet it was free from pedantry. Tina Lerner approaches her tasks frankly and temperamentally, and she accomplishes them artistically. Her fingers and wrists are alike strong and flexible. Each passage holds one fast. Each chord has its due weight. The touch is uncommonly expressive. In her execution, Tina Lerner reveals great energy and an unusually strong sense of rhythm, which enables her to work freely as well as surely. It was a treat to hear her.—Berlin Lokal-Anzeiger, Berlin, February 1, 1907.

Tina Lerner who has caused such a sensation in private circles, gave us an opportunity of hearing her at the Gallery of Ancient and Modern Art. There she showed that she was an artist, distinctly entitled to consideration, and one who warranted the highest hopes. Her technique is amazingly developed and marked by the most absolute certainty and sobriety. Hardly once did we hear a false note, while her runs, trills and similar work are executed smoothly and clearly. This facility, indispensable, of course, to any artist, helps her to the highest attainments of virtuosity. The young artist has strength which one would not have dreamt of associating with her dainty fingers and delicate appearance. Tina Lerner is musical to the core, and knows how to bring out the poetical meaning of a piano composition in masterly fashion. She proved this, more par-





CHICAGO, Ill., September 26, 1908.

The question of opera in Chicago is one of great and vital interest to the younger vocal members of the musical profession just at present, for, with the many promises made by those who desire to promote the various operatic schemes of appearances in small roles and, sotto voce, mayhap a chance to appear as the prima donna, the younger generation is all agog. *THE MUSICAL COURIER* representative has been asked why more space has not been given to the discussion of the opera question, and it may be proper and opportune to reply that when there is anything tangible to discuss worthy of endorsement on the operatic situation the columns of *THE MUSICAL COURIER*'s Chicago department will be open to an impartial review pro and con. So far nothing has appeared on the musical horizon to warrant any attention whatever. We are promised more opera at the International Theater for a period of many weeks. Let us hope it will not be a repetition of the nightmare offered the city last season by passe "stars," unkempt, unschooled, and minus every artistic ideal; with a chorus that would not compare favorably with any little country fair product in the quality of its individual voices or in its deportment; with an orchestra thoroughly demoralized through overwork and lack of regular payment; and the conductors incompetent as operatic conductors, for though a man may be a fine musician, as one of the conductors appearing here was known to be, the technic of an operatic conductor, the authority, the control of orchestra and chorus based on thorough familiarity and trained knowledge of operatic works, is another phase of musicianship that was noticeably lacking in all those who occupied the conductor's chair at the International last year. This long siege of hasheesh performances foisted upon a gullible public and labeled educational and entertaining and called a splendid thing for Chicago even by the professional vocalists who should know better, but who were beguiled with promises of appearances, was a most impressive occurrence. In the whole mélange there was not a legitimate or an artistic interpretation of a song, aria, or ensemble number; or a correct stage setting, costume or minor interpretation of any kind. But these same performances, however, were talked about as a "school" for the young singers of Chicago; the nucleus

of an alma mater; a place in which to "get an early training," when in all the performances given by any of those English singing opera aggregations there was not a redeeming feature. The music was mutilated in every scene and number; the cuts were atrociously managed or butchered; the harmony was annihilated through off key singing principals, chorus and orchestra and through actual lack of technic sufficient to sing accurately; and the orchestra picked up in the highways and byways put down to play not only the lighter operatic works with scratch rehearsals, but "Lohengrin" and "Tannhäuser" were put on under like conditions. So if this sort of "opera" is to be repeated in Chicago this year as an education for the Chicago public and a place of training for young singers, *THE MUSICAL COURIER* representative must refuse to stand sponsor for it, discuss it or give any space whatever to it. The private schools and colleges, when not affiliated with so called "professionals," give very much better reproductions of opera during the season with their entire cast composed of pupils than the performances Chicago was asked to patronize and pay for last year as professional opera. Because a man may be able to sing acceptably an aria or two from opera it does not necessarily qualify him for the impersonation of a role and the interpretation of the same musically and dramatically. The technic of the stage is a branch by itself needing special study. When the traditional Mephistopheles in Gounod's "Faust" wishes to rid himself of the presence of Martha he takes a more subtle method than stamping his foot, giving the stage such a vehement whack that the entire audience titters and giggles. Satan is a more crafty creature, with more effective ways and means of coercion than a country lout employs. The only thing needed to make this particularly funny incident, always included in the characterization at the International, and which was the talk of the town last year, really realistic was the ejaculation "scat"; the mood and manner of the Chicago baritone who was masquerading as Mephistopheles, in a brick red bristling wig, was so en rapport with the business of low comedy, horse play and White City vaudevillianism that one wanted to suggest to him that he had missed his vocation occupying space on the legitimate boards. And shades of Lohengrin and the noble of Brabant-Telramund! Never will the intelligent musician who happened to be at the International Theater at any one of the Lohengrin performances forget that travesty. Particularly in the second act where Telramund and the lady Ortrud are having a family imbroglio was it specially entertaining in a setting that had been used for "Faust," for "I Pagliacci," and some few other performances. Telramund swathed like an Indian, lacking only the picturesque quill, made one think of a gorgeous melodrama scene with the stealthy Indian waiting to storm the lone citadel. The Wagnerian spirit, mood, manner, poetic insight, all being somnolent somewhere, up in the flies maybe; and the beautiful duet between the gentleman and his wife slashed and sung off key at sixes and sevens with the orchestra until, as an auditor sitting in back of the writer at one of the performances exclaimed: "Ye gods and little fishes, and this is to be a school for the education of the young American singer." The conceptions offered last year were as crude and as unskilled as only untrained, uneducated singers can give.

Chicago is also promised from another direction a company of singers "just as good as the Metropolitan singers, just as good as Hammerstein's." We have grave doubts

that there are just as good artists lying around to be picked up by any one who may happen to have a fancy to shine as an operatic manager. The giving of artistic grand opera in any city is no mushroom growth. The artists who are representative have one and all an eye on the dollar mark, and it takes years to establish a fund or guarantee or any kind of a background of support to pay the salaries they demand, justly or otherwise. They have all passed the experimental stage, as we desire they should, before we pay our money to hear them, and are not in the business for love alone, and it is simply the highest bidder that secures their valued service. In an interview the writer recently had with F. Wight Neumann, the Chicago manager, who has had twenty-five years' experience in the managerial field and can speak with authority, the question of opera came up, and Mr. Neumann said: "The people want names, and the names are symbols for the world's best; audiences cannot be gathered for any other kind of an operatic attraction, and opera cannot be given without audiences. When people say they don't want the 'star' system of opera, they say it unthinkingly, for it is the only kind that gives an artistic tout ensemble. The best material in each and every role we demand, and the best material is world famous, and we all know the individual names of which it is formed, and clamor for them like spoiled children after fascinating toys. Nothing else will suffice; the near-good or just-as-good is a fallacy that never existed. America has known and has seen all the great artists of every nationality (with the exception of perhaps three or four instrumentalists) that have lived and flourished during the last quarter of a century or more; many have been Americans. They all come to New York; it is the aim of their life to get a metropolitan hearing. There is a certain cachet no other city is as yet qualified to give that they yearn for, and, besides, the financing of the Metropolitan is a wonderful thing, and there is nothing like it in all the world, and so it and Hammerstein, with his knowledge and tact, can bid openly in the market also, but, mind you, for the same stars. No new contingent has sprung up to obliterate the old one; except the addition of an occasional soprano or tenor, the public worships at the old shrine. Chicago might establish schools of opera; and there have been visiting troupes that have given fairly good performances; but the personnel of representative opera is composed of the world's best, whether heard in New York, Europe or Chicago, and the world's best is labeled with names that we all know; and there are none, even in the remotest European corner, that are hiding their light under a bushel, for America shines too bright as the distant goal in every nook and cranny of the Old World, and they are all doing their level best to be heard and accepted here. So we miss very little by what we don't hear, as we pick the best and ripest, pay them their price, and leave the others to mature." This point of view is exactly in harmony with that of *THE MUSICAL COURIER* representative.

A very delightful musicale was given at the home of Mrs. Harold N. Moyer on September 24. It was in the form of a reception and musicale in honor of Louise Sylbronte Munro, a former pupil of Mrs. Moyer's, who has been in Paris for the last year studying and coaching principally for style and diction. Miss Munro, who has a voice of the purest crystalline timbre, which has been trained to its best capacity by Mrs. Moyer, sang the following numbers with great refinement of interpretation and appreciation of artistic values: "Air de Salome," from "Hérodiade," by Massenet; "La Chanson des Baisers," by



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Bemberg, and the following three numbers from the song cycle, "An April Heart," by Clough Leichter: "When Spring Awakes," "The World Is Full of April," and "You and I and April." Some few other pupils of Mrs. Moyer assisted, including Harriett Daube, William Painter, Frank Wodrich and Dr. S. W. Strong. Mary H. Carroll, the talented violinist, also assisted, playing several numbers with much taste and musical feeling. Among those studying with Mrs. Moyer and who were present were Mrs. and Miss Adalene Noyes, Junius Scofield, Elizabeth Scofield and Miss Odell.

Vincenzo Gullotta, one of the younger violinists of Chicago, has reopened his studio in the Fine Arts Building, and has already a very large class of pupils booked for the coming season. Mr. Gullotta has been in Chicago but two years, but during that time he has established for himself a very fine clientele. Mr. Gullotta, who is a Sicilian, is the son of P. Gullotta, the architect, of Sicily, who planned and rebuilt the beautiful residence in Taormina, Sicily, for Ludwig Wullner, who will be heard in America this season in some of his famous lieder abends.

Mr. and Mrs. F. Wight Neumann and their little daughter Gladys returned to Chicago on September 22, after a three months' trip abroad. Mr. Neumann announces the opening of his concert season on Sunday afternoon, October 25, with a song recital by Sembrich. The list of artists engaged for the 1908-1909 season by Mr. Neumann represent most of the leading vocalists and instrumentalists of the day and are as follows:

Mary Angell, pianist, Music Hall, October 29.  
George Hamlin, Music Hall, November 1.  
Johanna Gadski, Orchestra Hall, November 8.  
Fannie Bloomfield Zeisler, Orchestra Hall, November 15.  
Mary Wood Chase, Music Hall, November 19.  
Hans Schroeder, Music Hall, November 21.  
Chaminade Concert Company, Orchestra Hall, November 22.  
Kneisel Quartet, Music Hall, November 29.  
Emilio de Gogorza, Studebaker Theater, November 30.  
David Bispham, Music Hall, December 6.  
Ernest Schelling, Music Hall, December 13.  
Glenn Dillard Gunn, Music Hall, December 20.  
Walter Spry, Music Hall, December 27.  
Marie Rappold, Orchestra Hall, January 3.  
Emmy Destinn, Orchestra Hall, January 9.  
Walter Damrosch, Orchestra Hall, January 10.  
Ossip Gabrilowitsch, Music Hall, January 17.  
Mischa Elman, Orchestra Hall, January 24.  
Kneisel Quartet, Music Hall, January 31.  
Flonsaley Quartet, Music Hall, February 7.  
Katharine Goodson, Music Hall, February 14.  
Geraldine Farrar and Bonci, Orchestra Hall, February 21.  
Kneisel Quartet, Music Hall, February 28.  
Emma Eames, Orchestra Hall, March 14.  
Kneisel Quartet, Music Hall, March 28.  
Olive Fremstad, Orchestra Hall, April 4.  
Kneisel Quartet, Music Hall, April 25.

The above schedule is as accurate as possible; some few changes of dates may be made and negotiations are pending with many other artists, notably with Caruso, who will be heard late in the season in recital.

The Musical Art Society, of Chicago, Clarence Dickinson conductor, will give two concerts at Orchestra Hall in December and March. The programs will include many novelties, and, as heretofore, Palestrina, Bach and the writers of their time will be largely represented by the most beautiful examples of their style of composition. Among the modern novelties will be Hausegger's "Requiem" for eight part chorus, a work that created a very favorable impression in Germany last winter. There will also be heard several examples of the modern Russian

school of writing and compositions by Max Reger, George Schumann, Gustav Schreck and William Berger.

Some exceptionally interesting musical programs were heard in the various synagogues on Friday evening and Saturday, September 25 and 26, the occasion being Rosh Hashana, the Jewish New Year (which is the Syrian New Year beginning with the autumnal equinox). At Sinai Temple, where Arthur Dunham is organist and director, and at the K. A. M. Temple, where Clarence Dickinson is organist and director, very elaborate services were held. October 5, the Day of Atonement, known as Yom Kippur, and which always follows ten days later than Rosh Hashana, there will be very beautiful services lasting all day. Mr. Dickinson has over eighty numbers in preparation. At this service the lovely old Jewish hymn, "Kol Nidrei," so well known to the general public through its arrangement as a cello solo by Max Bruch, is always sung preceding the regular ceremonies; at the conclusion the old traditional Schofer bugle, blown three times, proclaims the end of the celebrations, which throughout is solemn and majestic in both the ceremony and the music for both occasions.

Jeannette Durno, the pianist, will begin a three months' recital tour on October 16, at Traverse City, Mich., when she opens her season, closely followed by recitals at Kalamazoo, Mich., on October 20, and at Muskegon, Mich., October 21. On January 1 Miss Durno, accompanied by a number of her pupils, expects to sail for Europe, to spend the remainder of the winter in Vienna.

Marie White Longman, the contralto so long and favorably known in Chicago and the West, will sing a return engagement with the Milwaukee Männerchor on November 5. In October Mrs. Longman will give the first in the series of artists' concerts at Albion College, Mich.

Regina Watson has returned from her summer home, "Pine Lodge," in Michigan, and has her entire time filled for the coming year. Mrs. Watson has eight assistants in her school, and with her own personal classes conducts one of the largest strictly piano schools in Chicago. Mrs. Watson has planned for a series of eight or ten individual recitals to be given by some of her more advanced pupils at Cable Hall and at her own studios during the coming season. The first one to be given by Emma Roelle, on November 23, at Cable Hall.

Among the assistant teachers listed for the Sherwood School are Mabel W. Osmer, an artist pupil of William Sherwood, who will assist Mr. Sherwood in the advanced classes; besides Bertha Stevens, Frances Moore, Edith Bane, Amanda Mae Donald, and Lucy B. Seator, all former pupils of Mr. Sherwood and capable of carrying on his methods. Other teachers in other departments are Daniel Protheroe and Zoe Pearle in the vocal department, and John Mallek in the violin department.

EVELYN KAESMANN.

#### Flavie Van Den Hende Home.

Flavie van den Hende, the cellist, has returned to her home, 237 West 107th street, after a delightful summer passed at Asbury Park and the Adirondacks. Madame van den Hende will, as usual, make tours during the season, in addition to her appearances in New York and vicinity.

#### EAGER TO HEAR CALVE.

Louis Blumenberg, who has booked the concert tour for Emma Calvé, soon to open in Canada, is being overwhelmed with demands from managers eager to secure the celebrated prima donna. Now that Calvé has decided to quit the operatic stage and devote herself to concerts, men and women in the Far West and South are clamoring to hear the French "Queen of Song." More concerts have been booked by Mr. Blumenberg than was stipulated in the original contract, and many more could be booked if the dates had not been filled. Madame Calvé is in superb voice and spirits, and is receiving much social attention. She has been the guest at several fine country houses, and is enjoying the autumnal beauties in some of our loveliest places.

Madame Calvé will be accompanied on her tour by Brahm van den Berg, the Dutch pianist, and Karl Klein, the American violinist. She will travel in the luxurious state befitting an artist of her rank and fame.

#### Oscar Saenger Reopens His Studio.

Oscar Saenger has returned to New York and resumed his work. He reports himself in fine health and spirits after a delightful vacation, part of which was spent at the Bayreuth Festival, where he went to make a special study of the Wagner operas as given there. He is very enthusiastic about the Bayreuth productions, saying that the "mise en scene" was the finest he had ever seen and the orchestral and choral work were superb. The excellence of the ensemble was so great that the work of individuals was frequently lost sight of in the perfection of the whole. As heretofore, Mr. Saenger will form an opera class, for those desiring operatic training, where pupils will have the opportunity of studying any of the standard operas. Applications for lessons and also for the opera class should be made to L. Lilly, 51 East Sixty-fourth street.

#### Nevada van der Veer, Contralto.

After studying in London with Victor Beigel, Marie Rose and Arthur Fagge, Nevada van der Veer, contralto, will return to her native land, America, fully equipped for oratorio, concert and church singing. She has sung for audiences in Europe with success, as set forth in a tasteful booklet on her artistic life. The booklet is embellished on the title page with a handsome picture of herself. Princess Henry of Battenberg, sister of King Edward; Princess Louise and others heard and complimented her, and such world famous papers as the London Daily Telegraph, Globe, the Referee, the Times, Morning Post, etc., echo her public successes, in reports of her appearances in England and elsewhere.

#### Madame Ziegler Begins Her Season.

Anna E. Ziegler opened her season at her studios, 163 West Forty-ninth street, with an increased enrollment of pupils. As a prelude to the first lessons the pupils heard a lecture on "Body Expression," by Louis Hallet. In speaking of the lecture with a representative of THE MUSICAL COURIER, Madame Ziegler said:

"My belief is that the human voice was given us to express ourselves emotionally, and therefore our voice must emanate from the seat of the emotions—the chest. In order to make use freely of our voice for expressing ourselves we must be able to free our whole body from tension and stiffness."

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**Josephine Knight, Soprano.**

The rapid advance of Josephine Knight, the young Boston soprano, has been phenomenal, and shows that she has coupled with almost extraordinary natural endowments a rare capacity for work and a determination to succeed.

Miss Knight's eminent success is demonstrated in the fact that during the past three years she has appeared with practically all of the leading choral and oratorio societies of New England, and that the excellence of the performances resulted in return engagements.

The beautiful voice, fine musicianship and talents of this young singer attracted the attention and merited the consideration of societies and conductors beyond the borders of New England, so that for the past two seasons Miss Knight has accompanied the Boston Festival Orchestra on its annual tour. Wherever heard, Miss Knight has received the approval of audience and critic. She sings with the assurance of one intimately acquainted with the role; with the distinction of one who has conceived the meaning of theme and music; and with the sense of interpretation and the vocal equipment to voice it all. Her knowledge of the works required for service as a singer is broad and thorough, and includes all of the standard oratorios and operas, as well as German and French songs.

In the realm of recital work, Miss Knight is as successful as in that of concert and oratorio. She holds an important church position, and for public work there is probably no New England soprano at present so much in demand as Miss Knight. This young woman is blessed with the exuberance of youth and the charm of personality. A partial list of oratorios, operas and cantatas sung by this artist include these: "Life of the Poet," "Golden Legend," "Caractacus," "King Olaf," "Rose Maiden," "The Swan and the Skylark," "The Seven Last Words of Christ," "Hymn of Praise," "Damnation of Faust," "Il Trovatore," "Aida," "Carmen," "Faust," "Stabat Mater," "Elijah," "St. Paul," "Creation," "Messiah."

The societies with which Miss Knight has appeared during the last two seasons are: Apollo Club, Boston; Albany (N. Y.) Oratorio Society; Brockton (Mass.) Choral Society; Cecilia Society, Boston; Carlisle (Pa.) Choral Club; Canaan (Conn.) Singing Club; Fitchburg (Mass.) Choral Society; Frederick (Md.) Choral Society; Gloucester (Mass.) Choral Association; Halifax (N. S.) Musical Society; Harrisburg (Pa.) Choral Society; Ithaca (N. Y.) Festival Association; Keene (N. H.) Chorus Club; Lowell (Mass.) Choral Society; Lynn (Mass.) Oratorio Society; Lancaster (Pa.) Choral Society; Lynchburg (Va.) Musical Society; Mendelssohn Club, of Chelsea (Mass.); Milford (N. H.) Choral Club; Nashua (N. H.) Oratorio Society; Newburyport (Mass.) Choral Society; New Bedford (Mass.) Choral Association; Orpheus Club, Boston; Richmond (Va.) Wednesday Club; Rochester (N. H.) Singing Society; Syracuse (N. Y.) Musical Association; Springfield (Mass.) Festival Association; Taunton (Mass.) Oratorio Society; Torrington (Conn.) Choral Association.

Some press notices read as follows:

Miss Knight, who appeared with the society last season, again delighted the audience by the limpid purity of her voice. The famous aria, "With Verdure Clad," was sung with assured ease and finished vocalism and throughout the evening Miss Knight scored one triumph after another in the favor of the audience.—Fitchburg Sentinel.

The solo singing of Miss Knight, especially in the jewel song from "Faust," was one of the most artistic points of the concert.—Boston Advertiser.

Miss Knight sang the beautiful solo, "From Thy Love as a Father," with admirable art, displaying a voice of excellent quality

and ample power, which stood out well above the chorus which follows until the climax of the high C was reached, which she gave without effort and with thrilling effect.—Lowell Courier-Citizen.

The role of Leonora was well within the powers of Miss Knight, who renewed the good impression made the evening before, her voice, smooth and flexible, lending itself well to the florid passages of the part. Her work throughout was marked by musicianly skill and no little dramatic power.—Lowell Courier-Citizen.

Josephine Knight, entirely new to the Frederick audience, at once won for herself a place in their hearts, and will be long remembered for the pleasure she gave. She has a voice of wide range and



JOSEPHINE KNIGHT,  
Soprano.

much power, especially marked by sweetness and roundness of the high notes. It would be hard to say which of her solos was received with the most pleasure, all being so beautifully rendered.—Frederick, Md., Daily News.

Josephine Knight made her first appearance before a Richmond audience, singing with great effect the popular polonaise from "Mignon." This number demands a cultivated voice for its proper presentation, and such a voice is Miss Knight's, clear, bright and exceedingly flexible. Her execution in this number left nothing to be desired, and she was recalled repeatedly until she added an encore number.—Richmond, Va., Times-Dispatch.

Miss Knight made her first appearance in the waltz song from "Romeo and Juliet." Accompanied by the orchestra she gave the song with power and in excellent voice. That she has a powerful voice, full of sweetness and of good range, was apparent, and it was evident, too, that it was a well-cultivated voice. She made friends

with the audience at once, and was amply applauded.—Keene, N. H., Evening Sentinel.

Miss Knight proved herself a splendid Marguerite, singing with great power and expression, and giving an interpretation as brilliant in many ways as that of Miss Rio, heretofore Keene's unquestioned favorite in this role.—Keene, N. H., Sentinel.

The trying character of Marguerite was faultlessly portrayed by Josephine Knight, whose pure, sweet, strong voice took every note of the exacting part with bird-like clearness, winning for her efforts the applause of the audience which at times amounted to an ovation.—Lynn News.

In the title role of Aida Miss Knight fulfilled the soprano demands of the opera. Her voice is of rare sweetness and exquisitely toned quality, wide range and purity. Especially pleasing was she in the ending aria of the first act, showing marked feeling and emotional intensity. She left a pleasing impression throughout as an earnest artist, most thorough and effective in each musical detail that the score demanded.—Gloucester Daily Times.

Miss Knight, well known and highly regarded in the best musical circles of Boston, made her first appearance in this city. She has a beautiful voice, one which is full, rounded and of delightful quality. She displayed rare versatility, being tender and entreating as the text called for, and then throwing her whole soul into the work with results that were inspiring.—Brockton Times.

Miss Knight has a soprano voice of pure quality and not a little native agility. She acquitted herself excellently in the familiar Mignon polonaise, and being recalled several times added a waltz song to the program. Miss Knight was charming in her soprano obligato to "How Lovely, How Fair," and equally successful with her group of songs, of which "The Little Dustman" and "Come, Sweet Morning" were most appealing. She was again compelled to add a song.—Boston Transcript.

Perhaps the climax of the concert was reached in the next number when Miss Knight sang the polonaise from "Mignon." At least the audience reached its highest pitch of enthusiasm when Miss Knight closed with a splendid burst of bravura work, the mellifluous staccato and much embroidered piece by Thomas. She has a beautiful soprano voice, under perfect control, and can run through the most difficult parts of a song with the ease apparently that all singers should have. As an encore she went graciously to the piano, and to her own accompaniment and to the delight of the audience sang Woodman's "An Open Secret."—Lawrence Telegram.

In "The Messiah" the soloists assume difficult roles. Handel's compositions were not written for ordinary voices; they are for well-trained singers possessing full, strong voices, with delicate modulation of tone. Miss Knight supplied this requisite to a very creditable degree, her tone expression and accompanying temperament being particularly pleasing.—New Bedford Standard.

**European Notes.**

A series of orchestral concerts will be given in Germany during November by a Swedish orchestra from Stockholm. Swedish soloists will participate and the programs will be exclusively Swedish. The director is Aulin. The first concert takes place in November in Karlsruhe.

Richard Strauss will conduct a series of Strauss concerts at Wiesbaden in October, all Strauss compositions.

Caruso is to sing during this month the role of the Duke in "Rigoletto" at Wiesbaden.

**Katherine Jaggi-Wier in Her New Home.**

Katherine Jaggi-Wier, the pianist, has returned from an extended vacation, and is now installed in her new home, the Standish Arms, 169 Columbia Heights, Brooklyn.

Wolf-Ferrari's new opera, "The Madonna's Jewels," treats of Neapolitan folk life. The text was written by the composer.

**CHICAGO ADVERTISEMENTS.**

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HOTEL NOTTINGHAM,  
BOSTON, Mass., September 26, 1908.

What seems of propitious moment just now to Boston is that its new Opera House is actually begun, and has had its initial plan twice enlarged, owing to the demand showing which way the future wind is to blow. The site on Huntington avenue, beyond Symphony Hall, is disturbing some suburbanites who will desire to patronize the opera, but that is already overcome, or partially so, as they remember that Symphony Hall is near by, and yet its audiences never wane because of its distance from the North and South stations. The material side of the scheme seems to be most promising, and the outlook especially hopeful. The new building is promised for September, 1909, when rehearsals must begin for the opening of the season the following November. Henry Russell, as will be recalled was previously stated in these columns, has spent the summer in Paris and Milan, looking out for fresh and desirable talent. His "finds" have not yet been recorded, and public curiosity is more or less agape as to who is to sing in Boston's new Opera House. Mr. Russell is expected in Boston some time in October, when there probably will be some revelations.

Katharine Ricker, contralto, has spent a profitable and enjoyable summer at her old home in Maine. For many years Miss Ricker has been a member of the Quartet at

Central Church, Back Bay, Boston, and is just now spending only her week ends in the city for filling her church engagement. By October 1 Miss Ricker will again be fully installed in her attractive quarters at Trinity Court, Boston, and ready for her season's work, which consists of concerts, oratorio and recitals. Miss Ricker's last season proved a red letter one for this young singer. She is always a student, feeling that the professional singer must keep abreast of the "new," in works which the waiting public today demands. The result is that this young woman is thorough and earnest, and her many return engagements of last year attest to her ability to fill the place in all directions.

For the coming season F. W. Wodell will conduct the People's Choral Union—this because Samuel W. Cole desires a year of rest and recuperation. All know of Mr. Cole's earnest and benevolent efforts in the Union's behalf, and done by him without money or without price. He brought up the standards, and always gave a worthy performance. Now that a new man is installed, even though pro tem, the question is in the air: "Will the good work already done be enlivened, or will it suffer through the change?" Mr. Wodell is a man of musical worth, and while most retiring, and unaggressive in the musical life of Boston, has none the less ability to select and conduct ambitious works, and keep the musical aim of the choir as high as ever. For the coming season the works to be performed are not wholly decided upon, but Mr. Wodell announces that for the first concert to be given some time early in January, 1909, Whittier's "Barbara Frietjie," by Jules Jordan, and Gade's "The Crusaders" will be presented by the Union, assisted by the Symphony Orchestra and soloists yet to be selected. It will take place as usual in Symphony Hall.

Stephen Townsend, baritone singer and teacher, opened his 6 Newbury street studios on September 15, with a full register, as usual, of both old and new pupils. Saturday Mr. Townsend repaired to his beautiful farm at Woodstock, Vt., for a week end's recuperation, returning to Boston on Wednesday for work. Mr. Townsend informs the Boston representative of THE MUSICAL COURIER that his plans for pupils the coming season include some public work, and studies of a most interesting nature. Then it

is to be sincerely hoped that Mr. Townsend himself will again delight Boston with his exceptionally charming recital programs, as he did last season.

Virginia Listemann, soprano, has returned to Boston to renew her concert work, as in past seasons. Her remarkable success in the recent tour made through the chief cities of the South and West has resulted in her being re-engaged for appearances at Seattle, Winnipeg, and other cities. Miss Listemann's personal attractions, combined with a beautiful voice, made her lionized by all who heard her. At the various festivals, where she appeared with Schumann-Heink, audiences of 3,000 and 5,000 were the rule. Her flattering successes make her at present a prominent figure in the concert world, and for one so young, the fact seems unusual. Bernhard Listemann, the singer's father, has returned to his studio for violin teaching.

Alvah Glover Salmon is now back in Boston, after hundreds of appearances all over America and Europe before organizations of all kinds. Mr. Salmon's hobby is Russian music, in the knowledge of which he seems perfectly sure, having personally interviewed all the Russian composers of note, and being authorized by them to play their works. He owns a most interesting collection of autographs, besides a library of a couple of thousand or more Slavonic works. Mr. Salmon's motive to further the cause of Russian music seems sincere, and he impresses one as fully

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John Manning, pianist, spent all of the summer in Paris with Phillippe, in hard study. Mr. Manning believes that a professional never stops studying, but should be always progressing. While in Paris he met many prominent musicians, and played in several semi-private affairs, one with the young Boston violinist, Nina Fletcher, who remains abroad until January. Mr. Manning has returned to America and resumed his teaching in Symphony Chambers until he plans further for his concert tour through the South and West.

The picture in these columns is of Warren Storey Smith, a Bostonian only twenty-three years old, who composed a trio last spring and which was played at one of the recitals of the Faclten Pianoforte School—he having then been a pupil of that school, and where he is at present teaching. The work at that time received the special tribute of the critics, and was repeated last week at the first of the recitals given by this institution. The two movements played will hereafter stand as second and third in the work, as the first movement is yet in process of construction. The first of these two movements, andante



WARREN STOREY SMITH.  
A young Boston composer.

con variazioni, A major, consists of a theme and four variations, the theme and first two variations being of a pleasing but rather conventional character, while the third is modern in style. Next is a funeral march with a melodious trio, then comes a return to the opening mood. The final movement begins with a slow introduction with an impressive climax preceding the chief body of the movement. This movement is written in sonata form, with three well defined themes as a foundation. Mr. Smith has shown in nothing he has written more originality or creative ability. He has put his material together well, and shows a fine sense of construction in one so young. He has written some songs, several violin and piano pieces and a fantasy for piano and orchestra, all of which also show merit.

After a delightful social and musical debut in Europe with his teacher-accompanist, Harry Turpin, Cecil Fanning, the gifted young baritone, is back and beginning to repeat his successes of last season. Mr. Fanning was the attraction at Mrs. Robert Evans' final musicale at her summer home, Dawson Hall, Beverly, on last Saturday, when many invited guests enjoyed the young singer's beautiful voice. Mr. Fanning is booking enormously all over America, and it is hoped that he will be heard in recital in Boston again this year as last.

Lucy Allen Brown, teacher of piano, is a progressive musician, and wholly American trained, a fact beginning to be appreciated by those who know that excellent work may be done on this side of the Atlantic. Mrs. Brown was found by THE MUSICAL COURIER representative in her Huntington Chambers studio, after being away from Boston's musical life for three years past. Mrs. Brown will give pupils' recitals, as she advocates their being heard by both laymen and musicians, and will begin these

some time in December. These affairs will be both public and private.

"Fenway Court," or, in other words, the palace owned by Mrs. John L. Gardner, will be the theater of the series of chamber concerts to be given this season by the Kneisel Quartet. The assisting artists will be Katharine Goodson, Ernest Consolo, Ossip Gabrilowitsch, Courtlandt Palmer and Arthur Foote. The first concert takes place Tuesday evening, November 10.

Nathan Fryer, one of the young American pianists, will be heard for the first time in Boston, at Steinert Hall, some time in November. Mr. Fryer was first heard on the North Shore, during the past summer, in one of Mrs. Hall McAllister's subscription recitals.

Frederick Converse, whose "Pipe of Desire" will be presented at the Metropolitan Opera House next spring, will leave immediately for Europe. He expects to remain abroad for a couple of years. Mr. Converse' "Job," which has received favorable attention on this side of the Atlantic, will be performed in Hamburg some time during the coming November.

Weston S. Gales has succeeded Arthur S. Hyde as organist at Emanuel Church, where the Rev. Dr. Worcester is installed. Mr. Gales spent the past season in Europe, where he took a course under Widor, of Paris.

Abbie Beecher Longyear, familiar to Bostonians for her fine musical gifts, formerly of Michigan, but now of Brookline, Mass., is just now receiving pleasant courtesies from her friends for her engagement to a prominent New York man.

Heinrich Meyn, baritone, will be heard in a series of recitals in Steinert Hall during the first part of the season.

The first concert to be given by the Cecilia Society, Wallace Goodrich, conductor, will present Horatio Parker's interesting work, "St. Christopher." The soloists are not yet announced.

Fannie Bloomfield Zeisler will be in Boston for some piano recitals before her protracted concert tour in Europe next season.

WYLYA BLANCHE HUDSON.

#### The Sousa New York Concert.

At the Sousa concert in the Hippodrome last Sunday evening, that enormous auditorium was packed to its capacity with a frenetically enthusiastic audience. The people of this town seem to be tired of the reign of imported waltzes, and the "March King" came into his own more strongly than ever. This was the complete program:

Second polonaise ..... Liast  
Cornet solo, Caprice Brillante (new) ..... Clarke  
Herbert L. Clarke.  
Suite, Three Quotations ..... Sousa  
The King of France Marched Up the Hill.  
And I, too, Was Born in Arcadia.  
Nigger in the Woodpile.  
Soprano, Card Song, from The Bride Elect ..... Sousa  
Lucy Allen.  
Kammenol Ostrow ..... Rubinstein  
Scherzo, from Midsummer Night's Dream ..... Mendelssohn  
Scherzino ..... Moszkowski  
March, The Fairest of the Fair ..... Sousa  
Violin solo, Zapateado ..... Sarasate  
Rose Reichard.  
Plantation songs and dances ..... Chambers

#### Florence Turner Maley's Engagements.

Florence Turner Maley, the soprano and teacher, has been visiting one of her pupils, Faith Thompson, at Monroe, N. Y. The first week in October Mrs. Maley will sing at the musicale which Mr. and Mrs. A. Jackson Stone will give at their home in Larchmont, N. Y. The middle of the month the artist will give a short program at the New York Home for Incurables, Fordham, N. Y. During the season Mrs. Maley will give a number of recitals at her residence studio, in "The Saxonia," 601 West 136th street. Other plans for the winter will be announced soon.

#### Demands for Miltonella Beardsley.

Miltonella Beardsley, the pianist, has returned from Maine, where she and members of her family passed a part of the summer. Mrs. Beardsley has been engaged for concerts in Washington, Philadelphia and Hartford, and she will also be heard in New York during the season. The demands for this artist are growing. Mrs. Beardsley is now at her studio, 143 Carnegie Hall. She will spend some of the October days at her country home, "The Summit," in Milford, Conn.

Rudolph Ganz, the Swiss-American pianist, thinks of making his permanent home in Berlin. Thirty-six of his new songs are to be published there this season.

#### Klein's Sunday Popular Concerts.

The program for the opening of the Sunday popular concert season at the new German Theater, on October 4, comprises familiar masterpieces and well known executants, together with a much larger proportion of vocal music than is customary where chamber works form part of the scheme. Hermann Klein contrives to make room for two singers and many more songs by giving only the first two movements of Schubert's quartet (with the famous variations on "Death and the Maiden"), and by omitting the scherzo from Schumann's noble quintet for piano and strings, which is to be performed by Julian Pascal and the Olive Mead Quartet. This "process of elimination" is the keynote of Mr. Klein's plan for the further popularizing of high class Sunday music in New York City. He aids another cherished purpose by restricting the vocal items in the second part of the program to pieces sung in English. Madame Olitzka is chiefly known here as an opera singer, but in the London concert room she has for many years held a very high position. George Hamlin is equally recognized as a representative interpreter of German lieder and native songs, and he will be heard at the first of the new Sunday "Pops," coming as it does immediately after the Worcester Festival, where he is singing this week. The program follows:

Quartet, strings, D minor (two movements), allegro, theme and variations (Der Tod und das Mädchen) ..... Schubert  
Olive Mead Quartet.  
Songs—  
Nacht und Träume ..... Schubert  
Botschaft ..... Brahms  
George Hamlin.  
Andante for piano, F major ..... Beethoven  
Julian Pascal.  
Songs—  
Die Lorelei ..... Liszt  
Ein Schwan ..... Grieg  
Wiegenlied ..... Humperdinck  
Rosa Olitzka.  
Quintet, piano and strings, E flat, op. 44, 1st, 2d and 4th movements ..... Schumann  
Julian Pascal and Olive Mead Quartet.  
Songs—  
In Thee I Bear So Dear a Part ..... Haydn  
The Trumpet's Loud Clangor ..... Handel  
George Hamlin.  
Songs—  
Rosa Olitzka.  
Solos, pianoforte, Bourree, Memories, Elfentanz ..... J. Pascal  
Julian Pascal.  
Songs—  
My Ship that Went a-Sailing ..... H. Lohr  
Twilight ..... Walter Morse Rummel  
The Lamp of Love ..... Mary Salter  
George Hamlin.  
Songs—  
Rosa Olitzka.  
Duet, Still as the Night ..... Gotze  
Rosa Olitzka and George Hamlin.

#### Emil Sauer and the Philadelphia Orchestra.

Emil Sauer, the great German pianist, who has not been heard in this country in ten years, will make his reappearance with the Philadelphia Orchestra at two concerts in Greater New York, to be given in Carnegie Hall, Monday evening, October 19, and at the new Academy of Music in Brooklyn Tuesday evening, October 20. These concerts will do much to cheer music lovers of the metropolis, for Sauer is a king among virtuosos, and the Philadelphia Orchestra, with Carl Pohlig as the conductor, has already won many admirers here. Two interesting programs are promised.

#### Jomelli at Worcester and Maine Festivals.

Madame Jomelli, who will be the leading soprano at the Worcester and Maine festivals, left New York Sunday, in fine voice and spirits. In Worcester, Madame Jomelli will be heard in Elgar's "Caractacus," and at Bangor and Portland she will take the prima donna parts in "Aida," "Il Trovatore" and "Martha." At Worcester, Madame Jomelli will sing October 1 and 2; in Bangor, October 8 and 9, and in Portland, October 12 and 13. She has a brilliant season before her.

#### Opening of the Granberry Piano School.

The Granberry Piano School, occupying suites at Carnegie Hall, Manhattan, and the Pouch Gallery, Brooklyn, was opened Monday of this week, with a large enrollment of pupils. George Folsom Granberry, the director, returned last week from his vacation, passed at his old home down in Alabama. Before going South, Mr. Granberry spent some weeks in Newport, where his school has a summer branch.

#### Miss Eyre's Recital at Susquehanna University.

Agnes Gardner Eyre, the talented pianist, has been engaged to give a recital at the Susquehanna University, Selinsgrove, Pa., October 22. Other recitals are being booked for Miss Eyre, and she will also play at concerts this season.

## PHILADELPHIA.

PHILADELPHIA, September 27, 1908.

Carl Pohlig, conductor of the Philadelphia Orchestra, who arrived in Philadelphia on Tuesday evening, September 22, is actively engaged in the preparation of his programs for the forthcoming series of concerts to be given at the Academy of Music, opening on Friday afternoon and Saturday evening, October 16 and 17. The public will be glad to learn that Mr. Pohlig is in excellent health, having fully recovered from the injuries sustained in the railway accident of last spring. While abroad, Mr. Pohlig made a careful search for orchestral novelties, resulting in the acquisition of many interesting new works, which will be a marked feature of the distinguished programs that the conductor is preparing. In passing, one may say that Mr. Pohlig made his most important finds in the literature of the Russian and French schools. Already a number of the members of the orchestra have arrived in town, and are impatiently awaiting the call for the first rehearsal. Herman Sandby, first cellist, will arrive in America about October 10. The sale of tickets to former subscribers is, in every sense, satisfying. The large list of advance orders received through the women's committee and business office will be filled from Monday until Wednesday of this week, and the tickets remaining unsold will then be offered to the general public, beginning Thursday, October 1.

A two weeks' season of grand opera is announced at the Grand Opera House, beginning October 19, when Ivan Abramson, whose two performances at the Academy of Music last spring were so well received, will bring an organization of 160 people, and will give no less than fourteen operas during a short season. The company will be heard in a number of the favorite Italian operas, as well as in "Fedora," "Zaza," "Gloconda," "La Tosca," "La Boheme," and "Tales of Hoffman." The bill will be changed at every performance, and each opera staged and

produced in the best possible manner. There will be an orchestra of forty musicians, a chorus of sixty, and a ballet of sixteen. Among the principals may be mentioned Helene Therry, a French dramatic soprano; Madame Duce Merola, of last year's company, and Julia Allen, an American coloratura soprano.

The Philadelphia Operatic Society is working hard to make its performances of "The Huguenots," on November 5 and 10, an artistic success. This amateur society has done remarkable work in the past two years and it is its resolve to give better and better productions of grand opera. Two rehearsals a week are now being held for chorus and ballet.

Frederick Maxson has returned to Philadelphia, and already is busily teaching. October 1 Mr. Maxson will open the new organ in First Baptist Church, Moorestown, N. J., with a recital. He is also planning a series of four organ recitals to be given in the First Baptist Church, in this city, on the Saturday afternoons of November. Mr. Maxson and the First Baptist Church choir are rehearsing "The Messiah" and "The Redemption," which will be sung at special musical services on Sunday evenings.

A concert was given in Cathedral Hall by the Catholic High School, Friday afternoon, September 25. Those taking part were Madeline McGuigan, a young violinist; Miss Kirk, pianist, and Miss Maley, elocutionist.

Constantin von Sternberg, the well known pianist, and director of the Sternberg School of Music, has written two new works for piano this summer, and which will appear simultaneously in St. Petersburg, Leipzig and London. Mr. von Sternberg is a musician of parts and is held in high esteem by his many friends abroad as well as at home. Carl Reinecke, that "dear old man," has lately written two sonatas for two pianos, and these he has dedicated to Mr. von Sternberg and Mr. Chadwick, of Boston. The Russian composer, Karpow, has also remembered his friend by the dedication of a brilliant mazurka for piano.

A series of Tuesday morning concerts in January are announced by Frances Graff Sime at the Bellevue-Stratford.

This will be the third season of these concerts. The artists so far engaged are Glenn Hall, tenor; Florence Mulford, mezzo soprano; Lillian Littlehales, cello; Olive Mead String Quartet; Ruth Sullivan, harpist; Harry Veazie, baritone; Tina Lerner, pianist; Ralph Osborne, basso; Arthur Hartmann, violinist; Calzin, pianist, and Mary Cryder, contralto. Edith Mahon will be the accompanist at all of these concerts.

John M. Jolle, a pupil of Perley Dunn Aldrich, and director of Music at Bethany Temple, has been appointed teacher of Singing at Ursinus College, Collegeville, Pa.

At St. Michael's Church, Germantown, St. Michael's Day, September 29, will be celebrated with a musical festival. Under the direction of Ernest Felix Potter, the choir will sing the festival setting of the "Magnificat" and "Nunc Dimittis," by W. A. C. Cruickshank, and the anthem, by C. Villiers Stanford, "And I Saw Another Angel."

The concert that took place in Egyptian Hall yesterday consisted entirely of the works of Ethelbert Nevin, the American composer. It proved to be a delightful and varied concert. It is a great pleasure to see that the work of this gifted composer is at last coming into its own. Those taking part were Clara Yocum Joyce, contralto; William Bourke Sullivan, basso cantante; Harry N. Meyer, violin; John L. Snyder, violin; M. A. Lennartz, cello; Mary Vogt, pianist; Carrie Daniels, reader, and J. Lewis Browne, organist and director. Double quartette: Sopranos, Marie G. Keenan, Lillian Blodgett; contraltos, Clara W. Fleming, Mary Smith; tenors, James G. Macdonald, John S. Hart; basses, Harry Cunliffe, Douglas Macdonald. Soprano, Dorothy Bradford. The program was as follows:

Violin, 'cello, piano and organ,  
Love Song, op. 2, No. 3; Barchetta, op. 21, No. 3  
Song with piano.....Mighty Lak a Rose  
Violin, 'cello, piano and organ.....Slumber Song, op. 7, No. 2  
Songs with piano,  
Serenade.  
When the Land Was White With Moonlight.  
A song cycle for baritone.....Captive Memories  
With quartet of mixed voices, recitative and accompaniment.  
Violin, 'cello, piano and organ,  
Un Giorno in Venezia (A Day in Venice), op. 25  
WILSON H. PILE.

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### Lhevinne's Musical Family.

Herewith is shown a photograph of Josef Lhévinne, the Russian pianist, with his son on his knee, and with his father and brothers. The entire Lhévinne family are musicians. Lhévinne senior was a violinist in the Court Orchestra in Moscow. To the right of the pianist is Miron Lhévinne, who is rapidly becoming known through Russia as a composer; and next to him is Alexander Lhévinne, who is winning fame as a singer. The balance of the family, not photographed, consists of three sisters, all of whom have won distinction in Russia as musicians. As Mrs. Josef Lhévinne is also recognized as a gifted pianist, the question now is: "What position in the world of music will Master Constantin Lhévinne, now two years old, occupy in the future?" The picture was taken at Lhévinne's residence near Moscow.

### THE MAINE FESTIVAL.

The annual Maine Music Festival, under the direction of William R. Chapman, will take place at Bangor, October 8, 9 and 10, and Portland, October 12, 13 and 14. The interest is intense this year, and a larger attendance than ever is expected. The programs will be as follows:

FIRST CONCERT (Bangor, October 8, and Portland, October 12).  
Overture, Euryanthe ..... Von Weber  
Festival Orchestra.

Hallelujah Chorus ..... Handel  
Festival Chorus.

Aria, Magic Flute ..... Mozart  
Herbert L. Waterous.

Carnival Festival ..... Jakobowski  
Departure ..... Mendelssohn  
Festival Chorus.

Ah, Perfido ..... Beethoven  
Madame Jomelli.

Barcarolle and intermezzo, Les Contes d'Hoffman ..... Offenbach  
Festival Orchestra.

The Recognition of Land ..... Grieg  
Mr. Waterous and Chorus.

Dances Characteristiques ..... Tchaikowsky  
Danse des Melitons.  
Marche.

Festival Orchestra.

Aria, Il Trovatore ..... Verdi  
Madame Jomelli.

Finale of Act III, Martha ..... Flotow  
Quintet and Chorus.

Madame Jomelli, Messrs. Marshall, Waterous, Hill in  
Bangor, Kennedy in Portland, Miss Glass in Bangor,  
Miss Hawes in Portland.

Gallia ..... Gounod  
Madame Mihr-Hardy and Chorus.

SECOND CONCERT (Bangor, October 9; Portland, October 13).  
Pastorale Symphony, VI. .... Beethoven

Allo ma non troppo sensations donces en arrivant  
a la campagne.

Andante molto moto, Scene pres du Ruissseau.  
Allegro, Reunion Joyeuse des Villageois.  
Allegro, Eclairs Orage.

Festival Orchestra.

Dich Theure Halle ..... Wagner  
Madame Mihr-Hardy.

Suite tiree du Ballet, Casse Noisette ..... Tchaikowsky  
Overture Miniature.

Dances Characteristiques.  
Marche.

Danse de la fee Dragee.  
Trepac danse Russe.  
Danse Arabe.  
Danse Chinoise.  
Danse des Melitons.  
Valse des fleurs.

Festival Orchestra.

Queen of Sheba ..... Gounod  
Madame Mihr-Hardy.

Ride of the Valkyries, Die Walkure ..... Wagner  
Festival Orchestra.

THIRD CONCERT (Bangor, October 9; Portland, October 13).  
Excerpts from "Aida," by Giuseppe Verdi.

Dramatis Personae:  
Aida ..... Mme. Jomelli, soprano  
Priestess ..... Mme. Mihr-Hardy, soprano  
Amneris ..... Mme. Bouton, mezzo-soprano  
Rhodame ..... Mr. Beddoe, tenor  
Amonasro ..... Mr. Fanning, baritone  
Ramfis ..... Mr. Waterous, bass  
The King ..... Mr. Marshall, bass  
The Messenger ..... Mr. MacNichol, tenor

Festival Chorus and Orchestra.

FOURTH CONCERT (Bangor, October 10).

Overture ..... Festival Orchestra.

Selected ..... High School Chorus.

Aria, Salve Dimora, Faust ..... Gounod  
Ernest J. Hill.

Selected ..... High School Chorus.

Salonstück ..... Eilenberg  
Mandolina ..... Langley

Selected ..... Festival Orchestra.

Selected ..... High School Chorus.

Eri Tu, Masked Ball ..... Verdi  
Earl W. Marshall.

Allegretto, op. 53 ..... Mendelssohn  
Spinnerlied ..... Mendelssohn

Festival Orchestra.

FOURTH CONCERT (Portland, October 14).

Overture, Raymond ..... Thomas  
Festival Orchestra.



LHEVINNE'S MUSICAL FAMILY.

Honor and Arms ..... Handel  
Herbert L. Waterous.

Salonstück ..... Eilenberg  
Mandolina ..... Langley

Festival Orchestra.

Walther's prize song, Die Meistersinger ..... Wagner-Wilhemj  
Mr. Riesenfeld and Orchestra.

Gavotte from Mignon ..... Thomas  
Waltz, Intermezzo Americani ..... Kretschmer

Festival Orchestra.

Eri Tu, Masked Ball ..... Verdi  
Earl W. Marshall.

Dreams ..... Wagner  
Polonaise ..... Festival Orchestra.

FIFTH CONCERT (Bangor, October 10; Portland, October 14).  
Overture, Tannhäuser ..... Wagner

Festival Orchestra.

Carmena ..... H. Lane Wilson  
Festival Chorus.

Gloria a te ..... Buzzi Peccia  
Earl W. Marshall.

To a Wild Rose ..... MacDowell  
Butterflies ..... Nevin

Festival Orchestra.

Vale of Rest ..... Mendelssohn  
My Love Dwelt in a Northern Land ..... Elgar

Festival Chorus.

Mad Scene from Lucia di Lammermoor (with flute obligato),  
Donizetti;  
Chapman.

Battle Hymn ..... Mr. Marshall and Chorus.

Let Us Sing to the Lord Now Victorious ..... Mascagni  
Mmes. Mihr-Hardy and Bouton and Chorus.

Ballet Music from Samson and Delilah (by special request),  
Saint-Saëns  
Festival Orchestra.

I Promise a Sposi ..... Ponchielli  
Madame Bouton.

Three Fishers ..... Hullah  
I Heard the Soft Note ..... Sullivan

Semi-Chorus and Festival Chorus.

Caro Nome, Rigoletto ..... Verdi  
Sons of Japhet ..... Rubinstein

Festival Chorus.

Sextet from Lucia ..... Donizetti  
Mme. Bouton, Mr. Marshall, Mr. Waterous, Mr.  
MacNichol, Mr. Hill in Bangor, Mr. Kennedy in Port-  
land.

### Late European News.

Max Schillings began his engagement at the Stuttgart Opera by leading a successful performance of "The Flying Dutchman."

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Richard Batka, formerly music critic of the Prague Tageblatt, has accepted a similar post on the Vienna Fremdenblatt.

\*\*\*

Ernst Eduard Taubert, the Berlin composer, celebrated his seventieth birthday recently.

### Gadski's Sailing Date.

Gadski will sail from Europe for this country on October 6.

A new concert hall has been opened at Hamburg, which can accommodate 500 performers and 2,000 auditors. The cost of its erection has been defrayed by a legacy of \$500,000, bequeathed by a musical amateur, C. E. Laeiz, who died in 1903. His widow has also given a contribution of \$50,000. The organ cost \$10,000.

### William C. Carl Home After Ideal Summer Abroad.

William C. Carl returned on the Graf Waldersee last Saturday from his visit with Alexandre Guilmant, at the Villa Guilmant, in Meudon, France. Mr. Carl is in the best of health and spirits, ready to take up the season's work at the Guilmant Organ School. Mr. Carl left M. Guilmant on the eve of his departure for America, the latter being in excellent health and wonderfully active.

When asked by a representative of THE MUSICAL COURIER as to M. Guilmant's work, Mr. Carl replied with enthusiasm, "Yes, the master is writing a great deal, and with the energy of a young man. In all my travels and observations I have never seen any one who retains vigor and endurance like this grand old man. One has but to look at many of the other great artists abroad and see how M. Guilmant holds his own over many of his confrères. Within the space of a few days this summer he wrote three new works for the organ: Voluntary pour orgue (andante sostenuto et fugato), op. 92 (dated July 18, 1908); choral, 'Was Gott thut das ist wohlgethan,' op. 93 (dated August 3, 1908); choral, 'Nun lob mein Seel den Herrn,' op. 94 (dated August 14, 1908). The last two were written at Fort Mahon, where the family remained at their seaside villa for some time. It is remarkable and interesting to examine the manuscripts, and see the care expended. It is difficult to believe the notes are not engraved, so well have they been written. These pieces are each in the pure organ style, and well developed. M. Guilmant played them for me on the grand organ in his villa one evening after dinner. They are sure to be sought for in America, and will soon be published. Even during his holiday vacation the great artist is indefatigable with work, and never allows an idle moment to creep in. A 'Magnificat' and 'Nunc Dimittis' for the church service (with English text) are nearing completion, while his eighth organ sonata is being arranged for organ and full orchestra. The score is already far advanced, and will be finished this autumn.

"M. Guilmant soon leaves for Lyons to inaugurate a new organ, and is constantly sought for from many parts of the Continent for concert engagements. This, coupled with his work at the Schola Cantorum, three days each week at the Paris Conservatoire as professor of the organ, together with a large class of private pupils, many of whom are Americans, completely fill his time. I hope very much that we can arrange for him to come to America again, and be heard on some of the large organs of recent build.

"While in Paris, I had the pleasure of dining with Mr. and Mrs. Frank G. Dossert, at their beautiful home in the Rue Spontini. I am more than gratified to see how an American musician with talent can succeed in the French capital. Mr. Dossert has already placed pupils in the Grand Opera and the Opera Comique, a most unusual distinction, and has his time completely filled."

"Are the organists putting out new works?" Mr. Carl was asked.

"Most unfortunately, the larger part are doing but little at present," replied the organist. "The salaries in the churches are merely nominal, and there is no incentive to compose. Notwithstanding, I have increased my repertory with several important works, which I expect to produce this fall. Josef Bonnet, organist of St. Eustache, has dedicated one of his latest pieces to me, and I am awaiting several manuscripts in the near future from other

artists. M. Bonnet is one of the most talented and brilliant of the younger school of French organists, and is contemplating an American concert tournee."

"Did you remain in Paris all summer?"

"No, I took the cure in Carlsbad, where I found many well known artists and remained several weeks. The music at this famous spa is well worth hearing. Symphony concerts are given three times each week at the Posthof, under the direction of Franz Zeischka, of Vienna, and largely attended by the smart set. The program contained Beethoven's ninth, Tschaiakowsky's fifth, Brahms' first, and Dvorák's "New World" symphonies, as well as a long list of smaller works, with many novelties new to America. In addition, there are orchestral and band concerts without number from morning until night. It is interesting to see the men with their top hats, playing at 6 o'clock in the morning, for they always begin at this early hour, when the people begin to come to the springs and promenade until 8 o'clock, glass in hand, sipping their water while listening to the music. Opera is given each evening, and an opera festival, with such artists as Lilli Lehmann, was held the early part of July. Among the many prominent artists on the promenade were Adelina Patti, Fritz Kreisler, with his American wife; Arthur Rubinstein; William H. Crane; Nathaniel C. Goodwin; Louis Mann; Frank T. Baird, the vocal teacher, from Chicago; Herr Sonnenthal, the great Viennese actor, and Alfred Hertz, of the Metropolitan Opera.

"In Bayreuth, I was fortunate in hearing a remarkable representation of 'Parsifal,' and the best I have ever heard in the Festspielhaus at this mecca of musicians. Edythe Walker was the Kundry, and Clarence Whitehill, Amfortas, both Americans, and did credit to their native land, each giving a remarkable portrayal of their parts. The chorus excelled anything I have yet heard. If we could have the same at our opera houses in New York, there would be no need of going abroad on the long trip to Bayreuth.

"The Munich festival was very popular with tourists this summer, and I was fortunate enough to hear a charming performance of Mozart's 'Così fan tutte,' under Mottl, at the Residenz Theater. I met Madame Von Niessen-Stone there, busy with her work, in preparation for the Metropolitan season, under Fuchs, at the Prince Regenten Theater. After this I hid myself to the Dolomites, where, with Warren R. Hedden, warden of the American Guild of Organists, and his family, I coached and tramped through this most interesting part of the Austrian Tyrol, coming out at Feltre, en route to Venice. While there we visited the Conservatoire Nationale de Musique, and had the honor of playing upon the organ built by Bossi, of Milan. Wolf-Ferrari is the present director, having recently replaced Enrico Bossi. Ferrari is now busily engaged with a new organ, returning to Venice late in the autumn.

"I was greatly impressed with the magnificent theaters in Trieste, as well as the appointments and working machinery at the Royal Opera in Budapest, which I visited after an interesting trip through Hungary. It is a pity that organ music is not made more of on the Continent, and allowed to be heard in the cathedrals as it should. The orchestra still predominates in many churches, and the organ takes second place far too often. In a large music shop in Budapest, the clerk looked at me with utter astonishment when I asked to look at some organ music, and replied that if I would leave an order, he could supply what was wanted in three days, which was all that was necessary! I advised him to come to New York."

"Are the conditions the same in Vienna?"

"At the Conservatoire de Musique a new organ has just been installed in the large concert hall. It is thoroughly modern, with all the appointments quite up to date, and of a considerable size. There is also an excellent instrument in the Votive Church, but I was surprised to see the grade of music, an organ still is use at the Cathedral. What interested me more than anything else was in visiting the haunts of Beethoven, Schubert and Haydn, and in examining their clavichords and relics in the musées and Musik Verein.

"It is no wonder Beethoven found inspiration when wandering over what is now known as the 'Beethoven Weg,' and where a monument has been placed to his memory. With the aid of one of the peasants I found the house in which he wrote the 'Eroica' symphony; it is on the outskirts of the great city. What a splendid idea that all the great men and women who have helped to make Vienna famous should be buried together. There one finds the 'artists' row,' with Beethoven, Schubert, Brahms, Strauss (father and son), Von Suppé, Millocker, Hugo Wolf, Müller, and a monument to Mozart, for no one knows where he was buried. All this has been done by the city, and surely a splendid act on its part.

"The performances at the Royal Opera were in full swing, and I heard several capital representations. In Europe one is accustomed to pay for everything, including programs at the theaters, opera, etc., but I was amazed when asked to give fifty heller (10 cents) for a catalogue at the largest music shops, in order to know what they

had to sell. I promptly refused to comply and made my purchases without catalogue.

"I visited the Leschetizky home (Villa Piccola) in Ischl, and saw the Emperor Franz Josef twice. It was here that Brahms spent twelve summers, and the house still remains, with a tablet to mark it. A splendid custom is this to mark with a tablet the houses occupied by famous artists. These houses can be seen all over the continent, and I surely hope the people will continue this custom and not allow it to die out in the course of time.

"I stopped off at Salzburg to visit the Mozart houses and various interesting souvenirs of the great composer, and regretted to miss an organ recital announced to be given in the church where Mozart played."

"Did you find many of our American musicians abroad this year?"

"Yes, I met a large number and had the pleasure of traveling with Victor Baier, organist of Trinity Church, and his family; Mr. and Mrs. William Shaw, of Philadelphia; Mr. and Mrs. Leonard, also of the Quaker City; Louise Gerard-Thiers, and H. von Dameck, the violinist."

"How about your plans for the coming season?"

"The Guilman Organ School will reopen October 12 with largely increased facilities and advantages. The enrollment is already very large and everything points to a season of large activity. Mr. Guilman is deeply interested in the success and especially so, in what was accomplished last year. We expect the course to be still more rigid and exacting than heretofore during the coming winter."

"Will you concertize?"

"Yes. I shall play many concerts and inaugurate the series to be given under the auspices of the American Guild of Organists early in November. At the 'Old First Church' I will bring forward several choral works new to this country, and expect to have few leisure moments."

#### Wullner's Summer Home.

As soon as he has sung the last notes of his annual London recitals, Dr. Ludwig Wullner hies himself to the mountain fastness of his Sicilian home. Setting out from Taormina, two and a half hours of hard climbing brings one to a gate near the top of Monte-Lisetto. A dog's



HILLIGENLEI.

Dr. Wullner's principal villa on top of Monte-Lisetto, near Taormina (Sicily).

barking soon brings an old concierge, who, after a stringent examination, generally admits the visitor to the path which leads to the mountain top, near which a small villa clings to the rocks. The villa, called Hilligenlei (a



DR. WULLNER, NEAR HIS SMALLER VILLA, EIRENE, ON MONTE-LISETTO (SICILY).

Showing some of the vineyards belonging to his mother (a present from the son).

name familiar to all readers of Frenzen's famous novel bearing that title), is one of the two built up there by the "Barde," who long ago purchased a vast area on top of the mountain. The views from these two villas—the older one is called Eirene—are totally different. If too many guests turn up, Dr. Wullner leaves them to the care of mother and sister and flees to Eirene, where an old couple, retained for years, look after the simple comfort of "Signor Dottore." The heroic scenery of these mountains has ever inspired him, has for years given

him fresh courage and energy for his arduous work. Many strangers have been hospitably entertained in these simple, but grandly situated houses, not the least part of



DR. WULLNER AND HIS GUEST, COENRAAD V. BOS, Amid some Roman ruins on his Monte-Lisetto estate, near Taormina, Sicily.

the entertainment being the host's recitations amid singularly romantic, but suitable surroundings.

#### Sheffield (England) Musical Festival.

The program of the Sheffield (England) Musical Festival October 5 to 9 (under Henry Wood), is to be as follows: "Elijah," Mendelssohn; "The Beatitudes," César Franck; concerto, piano (Madame Carreño), B flat minor, Tschaiakowsky; "Te Deum," Berlioz; overture in G minor, York Bowen; "Everyman," H. Walford Davies; "Sea Drift," F. Delius; concerto for violin in E major (Fritz Kreisler), strings and organ, Bach; "Till Eulenspiegel's Merry Pranks," Richard Strauss; "L'Enfant Prodigue," Claude Debussy; "Manzoni Requiem," Verdi; "The Eve of Christmas," Rimsky-Korsakoff; selection from Act III, "Die Meistersinger," Wagner; "The Passion According to St. Matthew," Bach; choral symphony, Beethoven, etc. The Queen's Hall Orchestra and a voluntary chorus of over 300 voices will assist.

#### Sweet's Studio in the Metropolitan Opera House.

This season will find George Sweet, the baritone and teacher, back in the "atmosphere" where he has passed more than half of his life. The artist has leased Suite 16 in the Metropolitan Opera House, on Broadway, between Thirty-ninth and Fortieth streets. Clara A. Waterman, the pianist, is the other lessee of the studios. Mr. Sweet will begin the autumn with a fine class of singers, among them some of his old pupils, as well as several who studied with him in Canada this summer. Mr. Sweet was for several seasons the leading baritone of the Strakosch Opera Company, with Etelka Gerster as the prima donna. His stage experience and vocal training have equipped him for the work of a master, and he is most nobly filling the part by developing artists, both for opera and concert work.

#### Eva Mylott Sings Irish Ballads.

The beautiful voice of Eva Mylott, the contralto, enhanced the interest at the meeting of the Irish League of America, held at the Lyric Theater last Sunday night. Miss Mylott was received with enthusiasm by an overflowing audience of patriots. Her numbers included "Meeting of the Waters," by Moore; "Wearin' of the Green," and other favorites that were inspired by life or thoughts of the "Emerald Isle." Miss Mylott's voice is very rich and sympathetic. The Irish leader, Redmond, who is visiting this country, and Bourke Cockran, were among the speakers.

#### Isabel Hauser at the Apthorp.

After this week, Isabel Hauser, the pianist, will be at home in her apartment located in the magnificent new residential hotel, the Apthorp, corner Broadway and Seventy-ninth street. Miss Hauser passed her summer abroad, and since her return has visited her kinspeople out in Ohio. During the season she will play at concerts and musicales in New York and other cities.

#### A Musical Marriage.

The wedding has been solemnized at Christ Church, Brussels, of Tita Brand, the well known English tragedienne, daughter of the famous Wagnerian singer, Marie Brema, with Emile Cammaerte, a Belgian writer, author of a new version of "Tristan and Yseult."

#### Discovered!

"I went to hear 'Il Trovatore' last night."

"Fine opera."

"Oh, shucks. The hand organs have been playing them tunes for years. I recognized 'em all."—Washington Herald.





NEW YORK, September 27, 1908.

Genevieve Bisbee has issued invitations to all interested in the latest phase of instructing beginners (her assistant in charge), consisting of an informal talk on the primary work of her studios, showing the symbols and means used in instructing the fundamental principles and rudiments of the study of music, Monday afternoon next, October 5, four o'clock, at 346 West Seventy-first street. Advanced pupils are instructed according to the Leschetizky principles of technic, Miss Bisbee having studied with that master some years, and her success on these lines having produced pupils who are budding artists.

J. Harry Wheeler, after a busy summer season at Port Henry, N. Y., has returned to the metropolis, refreshed by the experience and change of environment, ready to meet his large class of waiting pupils. The season promises very well, Mr. Wheeler being known to thousands as a vocal instructor with definite aims, producing practical results.

Florence Mosher played a Chopin program in Paris, September 13, at a musicale given by Mrs. Bertram Webb, of the Avenue Martin. French and Americans made up the audience. Miss Mosher sailed for America September 16.

Elizabeth K. Patterson, soprano, will open her studio at 14 West Eighty-fourth street, October 1. Besides her teaching and song recitals (with talks on the songs), she will arrange two concerts during the winter for charitable purposes, when she will have the assistance of other well known artists.

Clifford Wiley and Mrs. Wiley were at Mountain Lake Park, Md., during the summer. Mountain Lake Park is a resort much frequented by Washington and Baltimore folk, and Mr. Wiley is an old favorite at that place. Last week he went to Philadelphia on short notice to sing a series of engagements.

Arthur S. Hyde, the new organist and choirmaster of St. Bartholomew's P. E. Church, began his duties the past month, and makes known that there will be no change in the form of music at that church, the large mixed chorus, with soloists, being retained. He will shortly announce his plans for the year.

Gaston Dethier, organist of St. Francis Xavier's Roman Catholic Church, has resigned. It is said that the Pope's dictum regarding employing male singers only is the chief reason. It is plain that such music is not practicable in all churches.

Harriet Barkley, soprano, and Beatrice Lawrence, violinist, supplied the music for the lecture recital, "The Sign of the Cross," at the Central Baptist Church, September 23.

M. H. Mattes, director of the International Conservatory of Music, has a strong teaching staff, including Eugen Boegner, Harold Eisenberg (a Sevcik pupil), violin; Elise Erdtmann, voice; Hugo Troetschel, organ, and others. The symphony orchestra rehearsals have been resumed, and the second symphony by Beethoven is being studied. This is of special advantage to violinists and others desiring to become proficient in ensemble playing.

Albert von Doenhoff has returned from Minneapolis, where he had a good sized class of piano pupils during the summer. He gave a piano lecture recital which was well attended, and proceeded to Texas on the way home. A tour is being arranged in that State for him. Madame von Doenhoff, experienced voice builder and opera artist, anticipates a busy season.

Philip James is organist and director of Waverly Congregational Church, Jersey City, which church has a large vested choir, and he is assistant organist at the Church of St. Mary the Virgin, West Fortieth street, Manhattan. He

plans to go to England next summer to study with Elgar, and in the meantime can be secured for organ recitals.

Frederic G. Shattuck, accompanist and coach at the Metropolitan Opera School the past three years, a composition pupil of MacDowell, assistant to Alfred Hallam in various suburban churches, will play next Sunday at the West Presbyterian Church, vice Bruno Huhn, resigned. His work at Chautauqua last summer attracted the attention of informed persons.

Alexander MacFadyen, the composer, whose songs are sung by leading artists, spent a happy summer at Allenhurst, N. J., where his musical duties were light. He goes to Milwaukee this week to visit kinsfolk, returning a fortnight later. He has been an important factor in the Sörlin music, Hotel Knickerbocker, during the past year, but now relinquishes this work.

Marie Stoddart, the soprano, was married to Robert S. Gayler, the Brooklyn organist, in June.

Robert Allan Johnstone, possessing a pure tenor voice, experienced in church and concert singing, has not become known as his merits would warrant. Native modesty and total lack of braggadocio have kept him within circumscribed limits, and it is time that he came to his own. No tenor can sing "My Soul is A thirst for God" more beautifully than Mr. Johnstone, who is solo tenor at the Washington Heights M. E. Church. Who needs such a singer?

Frederick E. Bristol resumes teaching the voice Monday, October 12, at the Ryan Building 140 West Forty-second street, upon his return from a "fishin' trip down East."

Inga Hoegsbro assisted at a recital in Lenox, Mass., last week. She plays the piano exceedingly well.

Dr. Edouard Blitz, the sight singing specialist, whose classes meet Monday and Thursday evenings, Carnegie Hall, welcomes parents and others interested in the reading of music. He asserts that one should read music as one reads a newspaper, and that his course produces such results.

James Sauvage is again at his studio after a pleasant summer spent on his estate at Liberty, N. Y. He numbers many well known professionals among his pupils.

One more tenor and one bass will be welcomed in the limited choir at the Central Baptist Church, F. W. Riesberg, organist, and such singers will find themselves prepared for solo positions in due time. The best choral music is sung at this church, and membership in the choir is usually desired by more singers than can be utilized.

Eugene V. Brewster announces that the Brooklyn Opera Society will this season probably produce "Oberon," Carl Fiqué conducting.

#### Francis Rogers, an American Born and Bred.

Francis Rogers, the baritone, is an American born and bred, a graduate of Harvard University. His musical education was completed in Italy, France, England and Germany, in each of which countries he studied under masters of wide reputation. Returning to America, he established himself in New York, where, under the direction of Loudon Charlton, he has won a hold on public favor which few public singers possess. His reputation throughout the country has steadily increased, his successes in oratorio being no less pronounced than in the recital and concert field. Mr. Rogers' repertory is unusually complete, while his knowledge of the languages qualifies him to offer programs of varied scope.

Mr. Rogers has appeared as soloist with the Boston Symphony Orchestra, the New York Symphony, the St. Louis Choral Symphony, the Philadelphia and Pittsburgh orchestras, while in Paris and London he has sung repeatedly in concert. For several years he has appeared annually at the White House, twice for President McKinley and three times for President Roosevelt. All points considered, he is one of the best equipped and most thoroughly satisfying singers before the public.

Comments by European and American cities follow:

Francis Rogers gave a remarkably successful recital in the Aeolian Hall yesterday, when he sang a large number of songs in different styles, and obtained great success in all. His voice is of very sympathetic quality, and in enunciation he has nothing to learn; his command of language seems complete and his interpretation, whether of classical or of modern songs, is extremely artistic. There is plenty of color and variety in his singing, yet everything is done by means of the voice alone, the grunting that is so common with "intelligent" singers being entirely absent.—London Times.

Francis Rogers, an American artist gifted with a rich, resonant baritone, which has been very well cultivated, gave a recital in the Aeolian Hall Thursday, at which he sang with much taste and refinement of style some twenty songs and more by various composers.—The Queen, London.

Francis Rogers interpreted a comprehensive program with an ability of refinement and a freedom from affectation that showed

him to be an accomplished artist. His voice is particularly musical in the upper register, and it was used with skill and intelligence that were extremely pleasant.—London Telegraph.

An altogether pleasing recital was given this afternoon by the American baritone, Francis Rogers. Mr. Rogers is very well known in the States as an accomplished singer. He is an admirable example of the limited circle of artists who compel admiration by the niceties of phrasing, clearness of enunciation, and intelligence brought to bear on their lyrical interpretations. Mr. Rogers dealt equally well with German, Italian, French and English songs.—Glasgow Herald.

Mr. Rogers is a singer of great taste and elegance of style. Intelligence characterizes all of Mr. Rogers' art and his successes are fairly won.—New York Sun.

To record the occurrence of an artistically interesting song recital is an infrequent but a pleasant task. One is accustomed to listen for such virtues in our older and much-tried lieder singers, but when one of the younger ones offers an interesting program and sings it interestingly into the bargain it usually comes as a matter of surprise to the audience. The latter was the case yesterday afternoon, when Francis Rogers gave his song recital at Mendelssohn Hall. This baritone is no stranger to us, and his work has called for laudation before; yet on no previous occasion here has he succeeded in choosing so happy a program, and singing it with as much feeling and spirit as he did the one yesterday.—New York Tribune.

Francis Rogers is one of the singers, and they are only too few, who can give a song recital with the assurance that they are also giving pleasure to their listeners.—New York Globe.

He is a singer whose art is gaining in ripeness and in technical command of his resources through his application to it of intelligence, hard work and fine musical feeling. Fine taste and intelligence are always in control of Mr. Rogers' singing, and they are indicated as well in the choice he makes of programs. It is a great pleasure to hear singing so unfailingly intelligent, so deeply musical in its feeling, so genuinely artistic and sympathetic.—New York Times.

In these days when foreign vocalists enter the American concert field with all the prestige of European reputation, it is a pleasure to find an American artist who can vie with them in almost every school of vocal art. Mr. Rogers' program was sufficient to prove a versatility far above the average, and not only his enunciation, but his comprehension of the spirit of the different schools of composition, made his recital delightful in every number.—Boston Advertiser.

His performance was worthy of praise for its musical intelligence and sincere, indisputable musical feeling. There is the real stuff in this singer.—Boston Journal.

His voice is a rich, powerful organ, which he uses with dignity and elegance of method.—Chicago Record-Herald.

The feature of the concert was the admirable artistry of Mr. Rogers. This capital singer returns to us showing increased power, range of emotion, subtlety of interpretation and skilful presentation of mood that is sincerely gratifying to note. He has gained also in human intensity, in command of dramatic accent, in effective enunciation that makes his singing a rare treat to listen to. One is aware of an artist whose cultivation is not confined to his art alone, whose progress is not merely the result of work, but of intelligent reflection and careful assimilation of artistic truth.—Boston Transcript.

There is every reason why the singing of Mr. Rogers should give enjoyment to those who appreciate artistic vocalization. It is singing distinguished not only for tonal beauty, but also for an intelligent understanding of the poetic idea, the dramatic significance, the emotional fervor of the text.—Chicago Evening Post.

Mr. Rogers is a vocalist equipped with a baritone voice of ample range and volume, of healthy, manly, sound quality, of agreeable timbre, and uncommonly well schooled.—Chicago Tribune.

Fritz Kreisler's recital of Wednesday evening was of such a high order of excellence that it took no less an artist than Francis Rogers to place his work of last night as a companion piece to the artistic achievement of Kreisler. He has command of a voice which responds readily to the most exacting demands of the accomplished singer. Since he was last here he has gained a great deal in breadth of style and diction.—Chicago Examiner.

He possesses a highly cultivated voice, the tone of which is full, even, musical, and readily adapted to the nature of the selection he is interpreting.—St. Louis Globe-Democrat.

Mr. Rogers is a finished singer, and displays rare taste and judgment in his interpretations. His diction is impressive, his phrasing musicianly, and his mastery of vocal technic is evidenced by the variety of tone colors he employs at will.—St. Louis Mirror.

Mr. Rogers' singing revealed a voice of fine qualities, of great breadth, and highly sympathetic.—Pittsburgh Times.

Mr. Rogers possesses a baritone voice of exceptional strength and richness, and, what is more, he knows how to use it. He is an artist in the highest sense of the word. In just what style of song Mr. Rogers is most happy it is difficult to say, as his versatility is remarkable.—Montreal Gazette.

His singing last evening delighted his hearers.—Springfield Republican.

Mr. Rogers possesses a fine baritone, his enunciation is clear and distinct, with a good carrying quality. His phrasing is intelligent and artistic, and he sings with animation, warmth and refinement.—Milwaukee Sentinel.

Mr. Rogers' voice is sonorous, somewhat heavy-bodied, but remarkably musical in quality, flexible and of soft and tender tone color, and he uses it with assurance and masterly effect. His artistry is always in evidence and the musical temperament informed by

a refined intelligence and a sympathetic understanding that stamps all his work with sincerity and distinction.—Portland (Me.) Eastern Argus.

The proof of his magnetism was the absolute quiet and attention given him all through the program. His voice is one of rare quality, of sweetness and power. He sings with expression, too, and is somewhat of an actor; indeed, he is faultless and pleasing as an entertainer of song.—Annapolis Herald.

#### PITTSBURGH.

PITTSBURGH, September 26, 1908.

The Art Society of Pittsburgh will begin its thirty-sixth season next month with a strong list of subjects and artists. Musical attractions, of course, will continue to be the feature of its program, but some attention will be paid to the pictorial and plastic arts. One of the early as well as one of the notable attractions offered by the Art Society will be the appearance on November 30 of Dr. Ludwig Wüllner, who is a marvelous interpreter of songs and ballads, according to the reports from the cities where he appeared. Coenraad von Bos is the accompanist. The Grosse Trio, Arthur Hartmann and Mr. Calzin, a pianist, are among other attractions.

Charles Heinroth, Pittsburgh's city organist, resumes his free organ recitals at Carnegie Hall next Saturday and Sunday. Mr. Heinroth has prepared a most interesting program for the opening recitals. Following are the Saturday and Sunday programs:

Overture to Euryanthe.....Weber  
Solfège Lied.....Grieg  
Three Dances from Henry VIII.....German  
Procession Solenne.....Dethier  
Fugue in D major.....Bach  
Prelude to Lohengrin.....Wagner  
Sonata.....Mark Andrews

#### SUNDAY, OCTOBER 4.

Toccata, F major.....Bach  
Offertoire, D major.....Salome  
Humoreske.....Dvorák  
Allegro from Symphony, No. 2.....Louis Vierne  
Prelude to Mignon.....Ambroise Thomas  
Adagio Lamentoso, from Pathétique.....Tchaikowsky  
Scherzo, from Septet.....Beethoven  
Grand Chorus.....Ralph Kinder

Agnes C. McCoy, of McKeesport, who intends to study for the operatic stage in the near future, will give her first public recital next Wednesday evening at White's Opera House. She is a pupil of Carlo Minetti, of this city. Assisting her are Dr. Charles L. Moore, bass, and Mary C. Hickey, accompanist. Many Pittsburghers are expecting to attend.

Casper C. Koch, city organist of Northside Carnegie Hall, has prepared an exceptionally attractive program for his Centennial Week recital. Assisting him are F. William Saalbach and Silas J. Titus. Mr. Saalbach is well known in this city and has appeared at the Koch recitals before. Mr. Titus is but lately a resident of this city, having come from Chicago to take the position in the choir of East Liberty Presbyterian Church. The program is composed exclusively of works by Pittsburgh composers. The composers will accompany the vocalists in their respective songs. Following is the program as announced:

Variations on Old Folks at Home.....Foster  
Love Song (new).....Chas. W. Cadman  
Caprice.....Chas. W. Cadman  
Three songs for baritone.....Foerster  
Love Seemeth Terrible.  
A Wondrous Thing It Must Be.  
The Messiah.  
Vesper Prayer.....Leo Oehmler  
Prelude in D flat.....Foerster  
A Day in Venice.....Nevin  
Two songs for baritone.....Chas. W. Cadman  
The Sea Hath a Hundred Moods.  
I Martius Am (MS.).  
Wedding March.....Arthur Nevin

The Homestead Carnegie Library Orchestra is preparing for its season of 1908-1909, when a series of programs are to be given which are expected to arouse even greater interest than last season. Director Charles Mierzwa, who has carried the organization through two very successful seasons, is hard at work outlining his programs, which are of a high order. Though the orchestra consists almost entirely of amateur material, the work compares favorably with many professional orchestras of thirty pieces. Mr. Mierzwa is an intelligent musician with high ideals, and is doing much for the musical advancement of the Steel Town.

Arthur Pryor and his band are the attraction at the Exposition next week.

Harry Brockett has charge of the large chorus taking part in the Sesqui-Centennial services at the Nixon Theater tomorrow afternoon.

CHARLES WAKEFIELD CADMAN.



#### Oliver Ditson Company.

The Oliver Ditson mill of publications grinds unceasingly, and though it grinds more quickly than the mill of the gods, yet it brings forth a product as important in its way as the output of the celestial concern aforementioned. Following are a few of the latest Ditson novelties:

Paneron's "A B C of Music." This is a primer of vocalization, containing the elements of music and solfège, revised and extended by N. Clifford Page. Auguste Mathieu Paneron was born at Paris, in 1796, and won the Grand Prix de Rome in 1813. While in Italy, beside pursuing his theoretical work, he made an exhaustive study of the art of singing and the style of the old Italian masters. After traveling in Austria and Germany he returned to Paris and became a teacher. In 1826 he was made professor of solfège at the Conservatoire; in 1831 professor of vocalization, and in 1836 professor of singing. This long experience made his textbooks and his works on singing especially valuable. Able, learned and painstaking as a musician, he was kind and amiable as a man. Paneron died in Paris, July 29, 1859.

The "A B C of Music" was first published in this country in 1846, edited by Signor Felice Dorigo, a professor of Italian bel canto, and at that time a resident of Philadelphia. In this form the work has had a wide circulation. While elementary in character, it presupposed, however, some knowledge of music, and could hardly be followed without the aid of a teacher; in fact, it was intended primarily for the use of teachers.

In the preparation of this revised edition, the editor has sought to make the book comprehensible to beginners, even to those who are obliged to study without the help of a teacher. This in no way lessens the value of the work to the teacher. The revised and amplified work goes into a more detailed explanation of the various problems as they occur, thereby making many points clearer to the student, and the book more helpful to the teacher. All of the original exercises, with trifling exceptions, have been retained, and many new exercises and scales added. The book is a primer of vocalization, not a complete course in singing. It gives the beginner all that is necessary in regard to elementary matters in music—the A B C; it explains much not contained in the ordinary vocal methods, and it supplies the absolutely necessary knowledge which should be mastered at the start, and which, if slighted, hampers the student's progress ever afterward.

"In the Garden," song by Victor Harris. A most tuneful composition by this popular and accomplished maker of melody. The little ballad makes an appeal quite irresistible.

"Hear My Cry, O Lord!" Sacred song (to Biblical text) by Alfred Wooler. A song simple in theme and accompaniment, and while effecting its object, at the same time the work does not belong to the very highest type of religious music.

To their collection "Anthems for Mixed Voices," the Ditson house now adds "O Lord, How Manifold Are Thy Works" (by Edwyn A. Clare) and "Sun of My Soul," by Edmund Turner. Both pieces are tuneful, effective and well constructed. "Sing Alleluia Forth," by Dudley Buck, for men's voices, is a stirring bit of writing. Myles B. Foster's "Eye Hath Not Seen," for women's voices (two part Whitsuntide anthem), is subdued and appealing music. "Clickety-Click March," by Fred T. Baker, part song for mixed voices for schools, fulfills its purpose admirably.

"Mad Scene," from "Lucia." This aria, "Il Dolce Suono," is put forth in attractive form (soprano, in E flat), but musically it has not been edited in a way to compare with the high standard usually maintained by the Ditson publications.

"The Last Smile." This "scherzo brillant," by H. A. Wollenhaupt, is a pleasing and brilliant composition of a style and school now rapidly becoming defunct, but still attractive to a large clientele of pupils, teachers and lay listeners.

The Kaiser Conservatory in Vienna had 355 pupils last season, and thirty-one teachers.

#### NATIONAL FEDERATION OF MUSICAL CLUBS.

OFFICE OF THE PRESS SECRETARY,  
MEMPHIS, TENN., September 25, 1908.

Reports from the various clubs in the Federation are beginning to reach the office of the press secretary, and it is believed that by the middle of October active interest will have been resumed throughout the musical world. The coming season promises to be one of great activity in the N. F. M. C.

Among the new clubs to federate since last season are: The Scherzo Club, of Quincy, Ill., Mrs. Thomas White, president; the Ladies' Musical Club, Rush City, Minn., Mrs. J. F. Stone, president; Thursday Musical Club, Cherryville, Kan., Mrs. A. J. Axtell, president; Music Section Woman's Club, Valparaiso, Ind., Gertrude Horn, president, and a Music Club at Fargo, N. Dak., Mrs. W. J. Clapp, president.

The national treasurer reports the disbanding of two clubs in the Southern section, namely, Mendelssohn Choral, of Bartlesville, Okla., and the Ladies' Musical Club, of Galveston, Tex.

The first meeting of the Tuesday Musical Club, of Denver, Col., will be held October 6, at Unity Church. The Tuesday Club members are making preparations for a very busy and interesting season. The artists already engaged are Signor Bonci, the great tenor of the Metropolitan Opera; Madame Nordica, Glenn Hall, tenor, and Katharine Goodson, pianist. There will be four evening concerts and one afternoon; Miss Goodson giving an afternoon recital.

Among the very first to present to the public a year book with the outline of the ensuing year's plans is the Philomel, Jr., Club, of Warren, Pa. The year book lays down a most interesting plan of work, which, judging from past records, the energetic and ambitious little club will carry out to the letter. Officers for the Philomel, Jr., this year are: Miss Buersted, president; Miss Talbott, vice president; Miss Lesser, secretary, and Miss Kelly, treasurer.

The Crescendo Club, of Atlantic City, N. J., has out an attractive club calendar for the season 1908-1909. This club meets twice each month for the purpose of study. Mrs. Charles E. Ulmer has been elected president for this season, and has on her official staff Mrs. W. Blair Stewart, vice president; Clara Reeve, secretary; Sarah Groodsale, treasurer; Caroline Walker, librarian, and Mrs. William Fowden, press reporter.

Mrs. David A. Campbell, first vice president of the National Federation, is attending the bedside of her son, who was injured recently in an automobile accident at Bartlesville, Okla. Great sympathy is expressed for Mrs. Campbell throughout the Federation, and her many friends hope for the speedy recovery of her loved one.

There is probably no department of the Federation work receiving more attention just now than is the American Music Contest. Compositions are being entered at the office of the chairman, Mrs. Jason Walker, and by the 1st of October—at which time the competition will close—there will be a representative number in every class allowed. The judges have all been appointed and are taking great interest in the coming contest. The judges include Martin Loeffler, David Bispham, Carl Busch, George Hamlin, William H. Sherwood, Heinrich Gebhard and Glenn Dillard Gunn. This grand work of the Federation should receive the earnest indorsement of every one interested in American art and music, and must prove to our native composers that a serious interest is felt in their work and that much is expected from them.

Members of the Beethoven Club, of Memphis, have enjoyed a rare treat during the past few weeks in the sweet voiced singer and charming sister of the club's efficient secretary, Mrs. E. F. Stapleton. This young lady of great vocal ability is Louise Stapleton, of New York, but formerly of Memphis, who has been spending two weeks with her sister. While in the city Miss Stapleton was the guest of honor at many social functions, where she charmed her hearers with her exquisite singing. It is with reluctance that Memphis and the Beethoven Club relinquish their claim on so charming and talented a person as Miss Stapleton.

NOLA NANCE OLIVER.

#### Theatrical Managers Elected R. E. Johnston.

R. E. Johnston, manager of Nordica, Jomelli, Spalding, Schnitzer and other musical celebrities, has been elected a member of the National Association of Theatrical Producing Managers, of which Henry W. Savage is president. Mr. Johnston was proposed by Marc Klaw.

The Union of German Protestant Church Choirs will hold a convention at Berlin on October 7 and 8. Musical exercises will constitute part of the meeting.



## A NATIONAL UNIVERSITY OF MUSIC.

BY DR. JAMES M. TRACY.

The ancient tribes of Israel devoted much time to music; the Egyptians, Romans, Greeks and Jews believe in it, studied and practiced it as a necessary branch of their education, and ranked it equal to any branch of literature or science taught in their schools and colleges. They did not think one's education complete who had not made music a thorough study. Alfred the Great established a music chair at Oxford University in 806, and even today every graduate there must pass a musical examination to gain a diploma—not in vocal or instrumental music, but in its theory and science. This is compulsory.

When one stops to consider that music enters so largely into all phases of our social, political and every day affairs of life, that it furnishes one of the very best disciplines for the mind, that it is one of the most powerful civilizers of the human race, that it promotes and enlarges the higher faculties of man to their most perfect state of attainment, and that the world could not get on very well without it in some form or other, does it not seem wonderfully strange that the American Government or some philanthropic millionaire should not take cognizance of the fact that there is no State or public institution in our land for learning and acquiring this wonderfully useful art? Why are the benefits overlooked that would come from such an institution? Why are ample funds not furnished for the founding of a college of music which would be worthy the name and our country? Millions are donated every year to universities and colleges that in no way need assistance. In fact, are there not too many of them now, and why are they constantly begging for more?

Talented students of music, as a rule, are in moderate circumstances financially; they need assistance, and what better use could the State or wealthy persons make of their money than by endowing a national college of music? Such an institution is urgently needed, and whoever will push this matter to completion will gain worthy praise and honor from a deserving, grateful people. It is true, there are many private schools (labelled "conservatories of music") in all our large cities, but they are not in every sense colleges of music, nor do they furnish the thorough, adequate instruction and discipline demanded in this age of musical progress by students and people. A large majority of these so called conservatories are conducted by one, two or three people, for purely mercenary motives; artistic, or thorough music training for the student is hardly entertained by the proprietors, as worthy their consideration.

It takes more than one, two or three people to make a teachers' faculty for a college, worthy to be called such, no matter how talented or accomplished these teachers may be. Who would for a moment think of designating as a college a school having three, or half a dozen teachers? It is absurd.

A college or university must have several well trained teachers for every department, and the various departments cover many subjects. A college of music is no different from other colleges, and should have a corps of teachers embracing all departments. Like literature and science, music has a wide field of subjects to cover. Theory, harmony, counterpoint, fugue, composition, musical history, piano, violin, organ, vocal, conducting and all the various instruments used in an orchestra. A jack of all trades cannot do all this work, and yet, it is often attempted in our would be conservatories of music, by people who absolutely have no idea of musical education. A college of music should be carried on in the same methodical, business like manner, have the same order of discipline, the same number of competent teachers, for all the various departments of the art, a president, a board of directors, and a business manager, the same as Harvard or Yale.

It is universally conceded that music is an intellectual study, unsurpassed by any other branch or subject studied. If this be so, why is it that no state provision for its thorough, intelligent study has ever been provided here? All the European countries have established colleges of music; they take as much pride and interest in supporting them as they do in other branches of education. Look at the Paris Conservatory, supported wholly by government. It has an honorable reputation, extending over the world.

Students who gain admittance there have no tuition to pay, and in some cases poor students are provided with instruments and music free. Only a very few foreigners are admitted. They must possess undoubted talent and pass a rigid, exacting examination. Edward McDowell, one of America's most talented musicians, was a graduate of the Paris Conservatory. Some years ago an American lady took the highest prize as a violin graduate. She went

from Boston, where she was for a time a pupil of Julius Eichberg, head of the Boston Conservatory of Music. I do not at this moment recall her name. She makes her home at Weimar, Germany, but concertises in all the large cities of Europe every season. We ought to have State colleges of music, and a national university of music, supported by State and national government. Placed above money consideration, our talented young men and women would not have to go abroad to study as they do now, because they could receive the same advantages of study and discipline here that are given them in Europe. The American people pay large sums of money every year for their children's education in music, and give foreign artists who visit us the largest or highest salaries paid in the world, wishing to be considered musically educated and appreciative. It appears to us that they make a mistake by beginning at the wrong end of the art to attain the results they covet. One cannot gain high, successful positions in trade, literature, science or art, unless they begin at the foundation and build up the ladder. They certainly cannot begin at the top and make a success, any more than one can get into a basket and lift himself up by the handles.

We may cultivate a taste for good music by hearing great artists sing and play, but we cannot understand and appreciate the art without having some preparatory study of its fundamental principles. Isn't the best place to receive this training a national college of music, which should be established here? The ancient tribes of men, long before the advent of Christ on earth, cultivated music to a much greater degree than people of the present day, believing it one of God's greatest gifts to man. They could do nothing without first sending up praises in song to God who rules above. They believed music a divine gift, and devoutly sang praises to Him for giving them this great power of expressing their heart feelings in song.

The Roman Catholic Church could never have become so large and powerful if the popes and clergy had not injected so much music into their ritual of worship. The most noted divines of the Protestant Churches say music brings more people into the church and makes more converts than eloquent preaching and prayer combined. This has been demonstrated so many times that there is no occasion for argument or controversy.

Knowing all these facts, does it not seem wonderfully strange that the State, or some liberally minded people of wealth, do not take in the situation and quickly, cheerfully, donate the necessary amount for establishing a complete college of music? Look at this and see what music does for the pleasure, happiness and education of the people. What would the home circle do without music? Who would attend social functions, laying of corner stones, dedication of public buildings, street parades and weddings? How long would the church service survive, State occasions prove attractive and brilliant? What would the world at large do without music in some form? Isn't music, after all, the principal attraction for all occasions, public or private? Without music's soothing, charming, delightful and satisfying effects on our lives, would not this world prove almost a blank failure to mankind? You people of wealth and influence who love to bask in the pleasure of musical sunshine, pause a moment and think how you can best conserve to its education and appreciation and at the same time add to your pleasure, honor and that of beautiful America.

### Success of Ohrstrom-Renard Pupils.

Anna Case, soprano, a pupil of Madame Ohrstrom-Renard, of 444 Central Park West, is winning success in concert. During the summer, Miss Case sang twice at the Auditorium in Ocean Grove. Last winter the artist was heard at several oratorio performances, in addition to recitals, and everywhere created that impression that promises a bright future. Conductors and organists are among Miss Case's warmest supporters. For two years she has been the solo soprano at one of the leading churches in Plainfield, N. J., where another of Madame Ohrstrom-Renard's artist pupils, Jessamine Burd, is the solo contralto.

Hans Richter is to conduct some Wagner performances at Buda-Pesth this season.

Otto Goritz and Otto Lohse gave a concert at Schierke (Harz Mountains) for the benefit of the Zeppelin Balloon Fund.

The Berlin Gesellschaft der Musikfreunde is preparing to do Berlioz's "Damnation of Faust" this season, under Oscar Fried's leadership.

## OBITUARY.

### Otto Lob.

A composer of students' songs, one known both here and in Europe, Otto Lob, died a few weeks ago at Neckargemünd, near Heidelberg, where he lived, aged seventy-four years. He was born at Lindlar, and after some activity in Rhine cities, went to Chicago, where he directed German singing societies. The great fire destroyed all his earthly possessions, and he returned to Germany a poor man, to begin a career anew. As there is hardly a living to be made in a restricted musical mission of that nature in Germany, Lob remained poor, but honored and respected. He had many friends, but the swift generations of Chicago have entirely forgotten him.

### Henry Earl Hard.

Henry Earl Hard, who was organist and choirmaster of St. Mark's P. E. Church, Brooklyn, and principal of Public School No. 149, in East New York, died at his home, 199 Sterling place, Brooklyn, Sunday after a protracted illness. Mr. Hard was a graduate of Yale University, and was an excellent musician. He was forty-six years old. His aged parents, to whom he was devoted, are receiving the sympathy of a wide circle of professional friends and acquaintances. Mr. Hard died of cancer. The funeral took place at St. Mark's Church Tuesday night. The remains will be taken to Norwich, Conn.

### Angelo Neumann.

As THE MUSICAL COURIER goes to press, the news is received by cable of the death of Angelo Neumann, in Prague. Neumann, who had recently celebrated his seventieth birthday, made his reputation many years ago as the first operatic impresario who had the courage to produce Wagner's works as a commercial speculation. He toured in Europe with a capable company, and did much to popularize the operas of Richard I. Further biographical details about Neumann will be given in the next issue of THE MUSICAL COURIER.

### William Bendix.

William Bendix, aged seventy-two, father of Max Bendix, the well known violinist, died this week in Arlington, Mass. The elder Bendix had been an orchestra leader in his younger days.

### Bouton to Accompany the Dresden Philharmonic.

Isabelle Bouton, a popular mezzo soprano Metropolitan Opera singer, who has become a great favorite at the leading music festivals throughout the country, is to abandon grand opera this season and devote herself exclusively to concert work. Her season opens at Fort Smith, Ark., October 2, after which she returns East to take part in the Maine Festivals, October 9, 10 and 13, and then goes West again to continue her tour as scheduled. She has been selected as one of the artists to accompany the famous Dresden Philharmonic Orchestra on its American tour next spring, from April 12 to May 9. The tour is to open at the Syracuse Festival, April 12, 13 and 14, and will then take in all the leading cities throughout the country.

### Madame Langendorff to Sing on the Coast.

R. E. Johnston, who is arranging Madame Langendorff's coming concert tour, has booked a series of engagements on the Pacific Coast for January. Langendorff was one of the favorite Wagnerian prime donne of the Metropolitan Opera House last season, and is also known as one of the stars at the Wagner Opera at Bayreuth. Her voice is mezzo soprano, but of such great range that she also sings such high dramatic soprano parts as Brünnhilde, Fidelio, etc. During the past summer she has been playing at the Royal Opera at Berlin. She returns to America in November, and will make her first appearance in New York at one of the Klein Sunday afternoon concerts.

August Bungert is writing a four part "Heroic" symphony, which he has dedicated to Count Zeppelin, the intrepid navigator of the air.

From August, 1907, to May, 1908, the Berlin Royal Opera gave 275 performances of fifty-four different works; 155 of these performances were of German works, seventy being credited to Wagner, whose "Ring" was given four times. The operas done most frequently were "Aida," "Salome," and "Madam Butterfly," each twenty-seven times. "Les Huguenots" received thirteen representations and "Mignon" twelve. Three works by Mozart divided twelve performances between them.

## Denver.

DENVER, Col., September 25, 1908.

The return of people from the mountains where they have been during the heated term, the near completion of the great Auditorium, the exodus of the many Eastern people who make this city their headquarters while visiting the Rockies, and the general resumption of business have a tendency to create a growing interest in musical matters. Some excitement is manifested on our streets this week on account of the Sovereign Grand Lodge of Odd Fellows, who are holding their annual convocation for the election of officers and transacting other business. On the evening of September 17 a miscellaneous musical program was given under the auspices of the City Fathers at the new Auditorium, which was crowded to the doors.

A movement is being made to place Signor Cavallo's Symphony Orchestra on a solid, permanent basis. A few wealthy people are working up this much-needed object, and it is earnestly hoped they will succeed. October 24 Signor Cavallo will bring some of the leading stars of the Metropolitan Opera Company for a grand concert at the Auditorium.

The Apollo Club has sent out its prospectus, as follows: David Bispham, November 5; Johanna Gadske, with Frank La Forge, pianist, January 5, and Daniel Beddoe, tenor, February 6. These concerts are under the direction of Henry Housely, who will make them doubly interesting by giving choice choruses each evening.

The Tuesday Musical Club will give five concerts, but the prospectus has not yet been sent to your correspondent.

Robert Slack, who brings the most noted artists every season, puts forth the following program: Emma Calvé, Olive Fremstad, Jeanne Jomelli, Arthur Hartmann, Karl Klein, Brahms van den Berg,

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Mischa Elman and Josef Lhévinne. This certainly represents a fine array of star artists.

At a concert given the I. O. O. F. representatives, Tuesday evening at the Auditorium, the Mendelssohn Quartet sang pleasingly. JAMES M. TRACY.

## Louisville.

LOUISVILLE, Ky., September 24, 1908.

Louisville promises to be unusually brilliant this winter, as far as local musical events are concerned. The return of all prominent teachers from their summer outings and the advent of several new teachers have given decided impetus to the interest in all departments of music. An important addition to the ranks of local musicians comes in the person of Karl Schmidt, who, after an absence of two years in New York, has returned to resume his work here. He expects to reorganize the Philharmonic Orchestra and give a series of concerts. For two years he has been engaged with Henry Savage, but his numerous friends here have persuaded him to resume once more the prominent place he so long occupied as organist, cellist and director.

The Musical Art Society has exceptionally ambitious plans for the coming season. Besides the morning musicales, given by active members of the society, five concerts are announced. Gogorza, the Misses Sassard and Hutcheson are among those who will be heard.

The Symphony Orchestra also announces eight concerts, the first to be given in October, when Dvorák's "New World" Symphony is to be the principal orchestral number. Cornelle Overstreet is to be the soloist for this occasion, playing with the orchestra the Schumann concerto and Liszt's fourteenth rhapsody. Miss Overstreet has been with her former teacher, Leschetizky, all summer doing special work. She will give several concerts during the winter.

The Oratorio Society has begun rehearsals, with a large chorus, and will give three concerts, the first in November, when Mozart's "Requiem" will be sung. The Symphony Orchestra and Oratorio Chorus are both directed by Gratz Cox.

The Musical Club, with George Gookins as leader, also has a large enrollment, and will have in preparation the May Festival of next spring.

A visitor who is receiving much attention is Patrick O'Sullivan, who has made his home for several years in Berlin, where he is looked upon as a composer of striking merit. He expects to give at least two concerts of his own compositions. K. W. D.

## Memphis.

MEMPHIS, September 23, 1908.

After the apathy of the summer season and with the coming of cooler weather there is beginning to be some activity in musical circles. Teachers are returning from their vacation outings and are busily engaged in the enrollment of their classes. All indications point to a busy and prosperous season. There have also been several additions to the teaching fraternity, notably Herman Keller and his charming wife. Mr. Keller is the possessor of an excellent baritone voice and comes to us with the highest testimonials as to his ability as voice teacher and choral director. He has been appointed director of the choir of the First M. E. Church and has planned to give a series of cantatas and oratorios. The fall series will be "The Holy City," Gaul, October 4; "St. Cecilia Mass," Gounod, November 1; "Messiah," Handel, December 20. The personnel of the choir is as follows: Sopranos, Mesdames Brown,

Hunt, Keller, Mattison and Misses Calloway, Hawkes, Hill and Rose, Lang; contraltos, Mesdames I. Gronauer, Jessie Hull, C. S. Lancaster, Misses McCallum, Vivian Darter, May Luswell; tenors, W. A. Buckham, Ben Carr, F. Mullinix and J. W. Yost; basses, J. W. Annis, Charles Drake, Herbert Disheroon, C. C. Burns, W. Jetton; organist, A. A. Tobias.

Mr. Keller has also been made chairman of the music department of the Tri-State Fair, to be held September 28 to October 7. Several morning musicales will be given, one Tennessee Day, Mississippi Day and Arkansas Day, respectively, when some of the most representative musicians from each State will be heard.

The Beethoven Club plans an interesting season. Its first artist concert will be on November 2, with Madame Nordica as the attraction. Josef Lhévinne, the Russian pianist, will be heard during January, and in April the Royal Dresden Symphony Orchestra will be an attraction. The fourth concert of the series has not been decided upon. In addition to the above, the regular monthly concerts will be given and two orchestral concerts by the Beethoven Club Orchestra; Jacob Bloom, director.

R. Jefferson Hall, organist and choir master of Calvary Episcopal Church and Temple B'nai Israel, has just returned from his annual vacation and is actively engaged in rehearsing the "Stabat Mater," by Dvorák, and "Daniel Before the King," by Harris. At Christmas will be given the Military Mass by Dr. Warwick Jordan, with brass and tympani.

Ernest F. Hawke is a recent addition to the musical contingent. Mr. Hawke will have entire charge of the choir of Grace Episcopal Church and will be heard from time to time in organ recitals.

Edmund Wiley, baritone, late of New York, has decided to make Memphis his future home. He comes with splendid endorsements from his teachers and has many testimonials as to his abilities as choral director. MARTHA TRUDEAU.

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